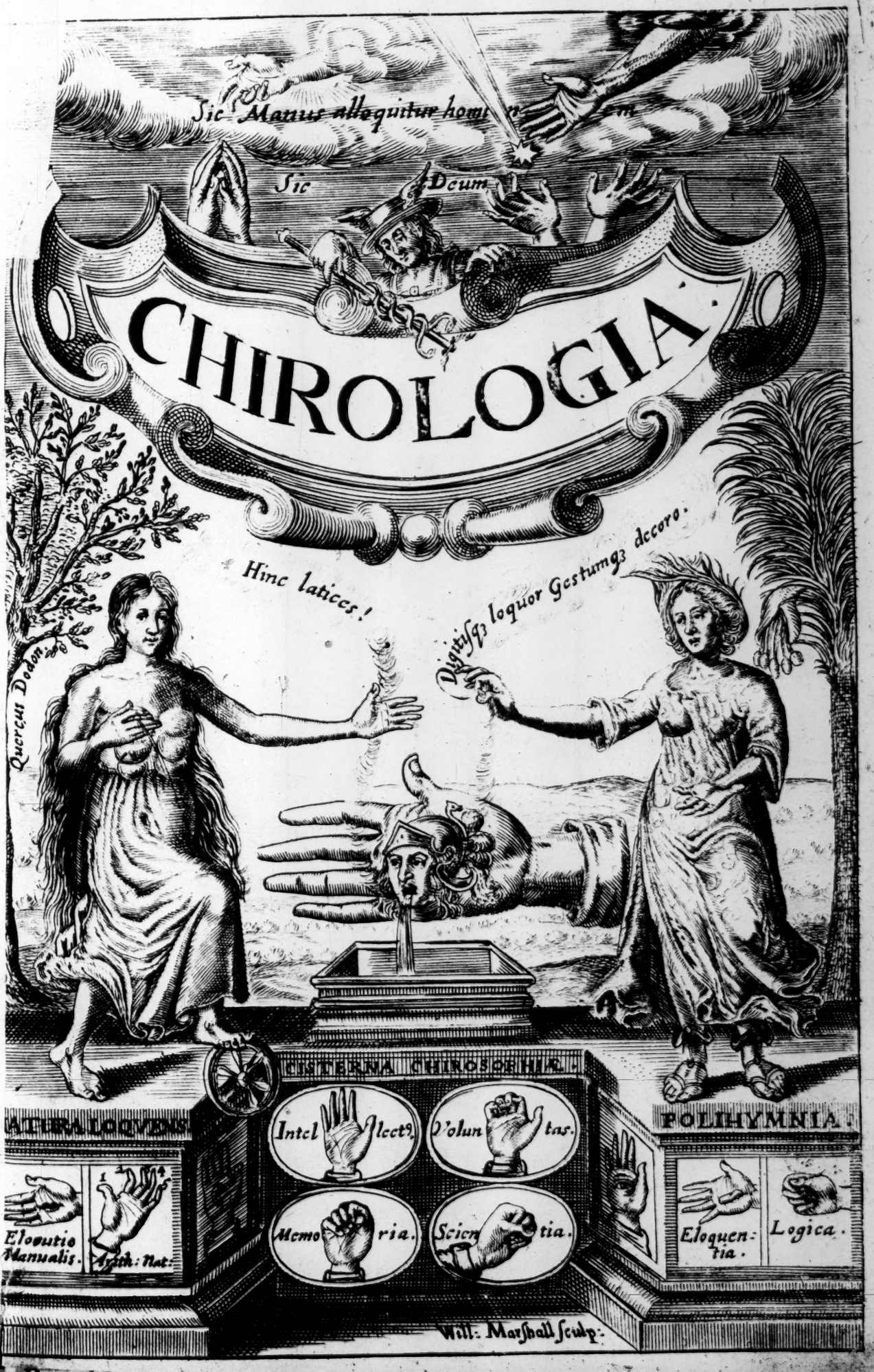

Sic Manus alloquitur hominem
Sic Deum
CHIROLOGIA
Hinc latices!
Digitisq; loquor Gestumq; decoro.
Quercus Dodon.
CISTERNA CHIROSOPHIÆ
NATURA LOQVENS
POLIHYMNIA
Intellect.
Volun tas.
Memo ria.
Scien tia.
Elocutio Manualis.
Arith: Nat:
Eloquen: tia.
Logica.
Will: Marshall Sculp:

# CHIROLOGIA:

OR THE

# NATVRALL LANGVAGE

OF THE

# HAND.

Composed of the Speaking Motions, and Discoursing Gestures thereof.

*Whereunto is added*

# CHIRONOMIA:

Or, the Art of

## MANVALL RHETORICKE.

Consisting of the Naturall Expressions, digested by Art in the *HAND*, as the chiefest Instrument of Eloquence,

BY

## HISTORICALL MANIFESTO'S,

EXEMPLIFIED

Out of the Authentique Registers of Common Life, and Civill Conversation.

With *TYPES*, or *CHYROGRAMS*:

*A long-wish'd for illustration of this Argument.*

By *J. B.* Gent. Philochirosophus.

*Manus membrum hominis loquacissimum.*

LONDON, Printed by *Tho. Harper*, and are to be sold by

PN4165
.B8

S-36

# To His HEROIQVE FRIEND, *EDWARD GOLDSMITH* of Graies-Inne, *Esq.*

*SIR,*

When I first (according to my open and free manner of communication to my Intellectuall Friendes) shewed you a Copie of my *Idea*, which acquainted you with my scope and generall projection upon *Gesture*; you were pleased (as in a Platonique extasie of ap-

prehenſion) to admire the vaſtneſſe of the Deſigne, to applaud the riſe thereof, and the promiſing aſpect it had to the advancement of Learning; inſomuch as fill'd with the benevolent influence and illuſtration of a Prophetique rapture, you turn'd *Chiromancer*, divining by the lines of *life* and *proſperity*, which appeared faire unto you in the firſt draught; that the *Hand* would be embraced and kiſſed by the more intelligent part of the world, and in time travell and learne to ſpeake (as it doth naturally) ſo literally all Languages. This ſtrong reflection of your conceits on

my

my early undertakings, you have by the vivacity of a maſtering phanſie, oftentimes endeavoured to propagate in the opinions of your moſt *generous Acquaintances*, which as they were the friendly efforts of a ſubtle perſpicacity of your ludgement (which I have heard a *Great Critique* to acknowledge to be the *genuine felicity* of your *intellect*, whereby you are able to diſſect the leaſt atome of a *Philoſophicall projection*:) I have (though the raiſing of expectation proves many times an injurious courteſie) took as a good omen to advance upon. VVhat was

then a cloud that had neither the ſhape, nor bignes of a mans *Hand*, is now growne fit to be held up, and by i s owne ſuffrage to chuſe and confirme you its Patron: For, I affecting no Dedication that riſes above the levell of *Friendſhip*, having intentionally conſecrated all the iſſues of my receſſe and leiſure to certaine ſelect friends; This both by *preſcription* and *ſignio-rity* of acquaintance as by a *Prerogative*, and by a reciprocation of *love* for your affection to it, falls to your *Tuition*. I confeſſe ſome other of my digeſted thoughts ſtrugled for precedencie, claiming by the

ana-

analogie of *Natures* usuall course, and the *Head* would have had the priviledge of *primogeniture*: But it fell out in the contention somewhat like as in the case of *Tamars* twins, where *Zarah* put forth his *Hand*, and the midwife said, *This is come out first*. However this *Chirosophie* or first Fruits of my *Hand* be accepted abroad, having put forth my *Right Hand* in signe of amity to you, and for performance of promise: there remaines nothing (most noble *Chirophilus* but that you take it between Yours in token of warranty and protection, as the tender off-spring of one who is

Your affectionate Friend,

JOHN BULVVER.

# To The Candid and Ingenious READER.

## This Copy of my Idea; Or The Hint, Scope, and generall Projection.

*The consideration in generall, and at large of humane Nature, that great Light of Learning hath adjudged worthy to bee emancipate and made a knowledge of it selfe. In which continent of Humanity hee hath noted (as a maine deficiencie) one Province not to have beene visi-*

Franc. L. Verul. Viscount St. Albans de Augm. Scient. l. 4.

*visited, and that is* Gesture. Aristotle (*saith he*) ingeniosè & solertèr, corporis fabricam, dum quiescit, tractavit, eandem in motu, nimirum gestus corporis, omisit, *that is, he hath very ingeniously and diligently handled the* factures *of the Body, but not the* Gestures *of the Body, which are no lesse comprehensible by Art, and of great use and advantage, as being no small part of civill prudence. For, the lineaments of the Body doe disclose the disposition and inclination of the minde in generall; but the motions doe not only so, but doe further disclose the present humour and state of the minde and will, for as the*

*Tongue*

Tongue speaketh to the Eare, so Gesture speaketh to the Eye, and therefore a number of such persons whose Eyes doe dwell upon the Faces and fashions of men, do well know the advantage of this observation, as being most part of their ability; neither can it bee denied but that it is a great discoverer of dissimulation, and great direction in businesse. For, after one manner almost we clappe our Hands in joy, wring them in sorrow, advance them in prayer and admiration; shake our Head in disdaine, wrinkle our Forehead in dislike, crispe our nose in anger, blush in shame, and so for the most part of the more subtile motions.

Ta-

*Taking (therefore) from hence my Hint, I shal attempt to advance in the scrutinie and search after the scattered glances, and touches of Antiquity, tracing them through most classicall Authors, with intent to reduce them into one continued and intire History, propounding this form to my self, to handle* Gesture, *as the only speech and generall language of Humane Nature. For ballast to the subject, and to make the matter in* Hand *more sollid and substantive, I shall annex consultations with Nature, affording a glosse of their causes: And for the further embellishing thereof, I shall inrich most points of expression*

*with*

with examples both of Sacred and prophane Authority, more especially drawne from Poets and Historians, the only great Doctors in this point of Humane literature; wherein, by the way, I shall lay claime to all metaphors, proverbiall translations or usurpations, and all kinde of symbolicall Elegancies taken and borrowed from Gestures of the Body, with the depredations the subtiler Arts of Speech have made upon them for the advancement and exaltation of their particular inventions and designes. All these (together with the civill rites, and ceremonious customes and fashions of divers Nations in their

na-

nationall expreſſions by Geſture, with the perſonall properties and genuine habits particular men) being but as ſo many ſeverall lines that meet in an angle, and touch in this point; I intend to reduce and bring home to their fountaine and common parent the Body of man. Two Amphi-
theaters there are in the Body, whereon moſt of theſe pathetical ſubtilties are exhibited by Nature, in way of diſcovery or impreſſion, proceeding either from the effect of ſufferance, or the voluntary motions of the Minde, which effect thoſe impreſſions on the parts which wee call the Speaking Motions, or Diſcour-
ſing

*ſing Geſtures, and naturall Lan-*
*guage of the Body, to wit, the* Hand *and the* Head; *in an-*
*ſwer whereof, I intend two re-*
*ceptacles of the obſervations,*
*falling within the compaſſe of*
*their particular Diſtricts, under*
*the generall Titles of* Chirolo-
gia *and* Cephalelogia, The naturall language of the Hand, *and* The naturall language of the Head; *and theſe two com-*
*priſe the beſt part of the expreſſi-*
*ons of Humane Nature.* Chironomia, *or the* Rule of the Hand *is adjoyned as the perfecti-*
*on and ſublimation of* Chirologie; *as* Cephalenomia, *or the* Rule of the Head, *is to appeare with*

Ce-

Cephalelogia, *as being the qualification of all Cephalicall expressions, according to the Lawes of* Civill Prudence. *The personall or genuine expressions fall in with these. What I finde remarkable in the naturall expressions of the other parts, I shall refer to a generall Rendevouze, wherein I shall take a muster of the Postures and Gestures of the Body in generall. All that I shall have to say more to the* Hand *in point of* Gesture, *is under the Title of* Chirethnicalogia, *or the* Nationall expression of the Hand. *This I account my left Hand. By this* Clavis (*I suppose*) *the* Intellectuall Reader

der will see that the Work wil be supplementall to Learning, and not of supererogation, New, and in regard of the generality of the Designe, never attempted by any, affording profitable hints to such ingenious spirits, who desire to understand the mysterious properties, of so admirable and important a piece of themselves.

# In candidiſsimam amiciſsimamq; *Johannis Bulweri* Manum.

DA, Bulwere, Manū: cui reddāt oſcula Muſæ,
*Quam mirata velit Pallas, & eſſe ſuam.*
*Talem formoſæ Veneri pinxiſſet Apelles,*
*Hoc quoque Poſteritas non imitetur opus.*
*Delicias Scenæ nec Roſcius ille movebat*
*Talem, viſa fuit quæ ſine voce loqui.*
*Candidior non illa, volentem docta Senatum*
*Ducere, facundi quæ Ciceronis erat.*
*Dignior ecce* Manus *tua formas induit omnes,*
*Invenit atq; artes ingenioſa novas.*
*Eloquii pandens nunc mellea flumina fundit,*
*Nunc contracta brevi rem ratione probat.*
*Nunc ſublata Dei laudes ad ſydera tollit,*
*Nunc conjuncta humiles mittit ab ore preces.*
*Jam demiſſa pavet; jam ſe complexa potitur*
*Voto; jam pectus, ſed gemibunda, quatit.*
*Quid mihi vel centum linguæ ſint, oraq; centum,*
*Unica mille tua hæc ſi* Manus *inſtar erit?*

*At tu* Chirosophus *Digito monstrabere; Palma*
*Deferat, & plaudens jam Tibi cuncta manus.*

## Ad eundem.

*A Lciden pede cognoscamus, & ungue Leonem:*
*Gratulor ostendi Te potuisse* MANU.

FRA: GOLDSMITH.

## *To his ingenious Friend the Authour; on his* CHIROLOGIA.

THe *Hands* discoursing Gestures, ever rise,
Though not so much observ'd in common life,
(Notes wherein *Historie* delights to place
The circumstantiall beauties of her grace)
Thy *Hand* hath, like a cunning Motist, found
In all the Senses, wherein they abound:
Which in one Bundle with thy Language ty'de,
Ore-tops the poring Book-wormes highest pr de.
At the first sight we learne to read; and then
By Natures rules to perce and construe Men:
So commenting upon their Gesture, finde
In them the truest copie of the Minde.
The Tongue and Heart th'intention oft divide:
The *Hand* and Meaning ever are ally'de.
All that are deafe and dumbe may here recrute
Their language, and then blesse Thee for the mute
En-

Enlargemeut of Thy Alphabets, whoſe briefe
Expreſſes gave their Mindes ſo free reliefe.
And of this ſilent ſpeech, Thy *Hand* doth ſhew
More to the World then ere it look'd to know.
He is (that does denie Thy *Hand* this right)
A Stoique or an Areopagite.

GUIL. DICONSON.

*To his ſingular good and approved Friend: this Expreſſe or Signature of intellectuall Amitie, Upon his* CHIROLOGIA.

I joy (deare friend) to ſee thy *Palme* diſplay
A new *Chiroſophie*, which hidden lay
In Natures Hieroglyphique grasp'd, the grand
And expreſſe Pantotype of Speech, the *Hand*.
Me thought thy *Enchiridion*, at firſt view,
Seem'd like that *Manuall cloud*, that ſwiftly grew,
Till the moyſt Curtaine had the heavens ore-ſpread,
For ſtraightwaies it became th' *Encycloped*.
Who'll not beleeve, with deep *Charon*, that men
May have more ſenſes then they erſt did ken?
Since *Speech*, that doth within thy *Hand* commence,
Deſerves the double honour of a Senſe,
And may obteine unto a better end,
That, to which *Lingua* did in vaine pretend.

How might Antiquitie now bluſh to ſee
Such maine deficiencies ſupply'd by Thee?
Interpreters henceforth grow out of date,
While *Politiques* uſurpe the *Sultans* ſtate;
And (fellow-Communers) in dumbe diſputes
Outvie th'intelligence of all his *Mutes*.
" The babe, whoſe harpe of *Speech* is yet unſtrung,
Speakes ſenſe and reaſon in this Infant-Tongue.
All Tribes ſhall now each other underſtand,
Which (though not of one lip) are of one *Hand*.
*Chirologie* redeemes from *Babels* doome,
" And is the univerſall Idiome.

*Ad eundem.*

REmove the *Pillars*, and ſet out the Bar,
Th'old *Ne plus ultra's* narrow bounds, as far
As *active Wit* imployes a *ſpeaking Hand*:
For, *Science* though it have an *unknown land*,
Yet there's no *Straights* or *utmoſt Thule* ſet,
Inventions new Diſcoveries to let.
Since the *Great Inſtauration* of the Arts
By *Verulamian Socrates*, whoſe parts
Advanced *Learning* to a perfect ſtate:
Thou art the firſt that from his *hints* durſt date
For Arts bemoan'd *defects*, a new *ſupply*;
(The hardeſt Province in Humanitie.)
Which doth in thy *Projections* ample ſpheare
Another *Novum Organum* appeare.

And as we much unto Thy Hand doe owe
For *Augmentation*, ſome as farre ſhall goe
Another way, to ſhew their learned might,
While *Science*, Creſcent-like, extends her light.

Thus while the gratefull Age offer whole ſprings
Of P*alme*, my zeale an humble Dactyle brings:
Which lawfull pride (like *Batrachus* his name
He ſtrove to faſten on *Octavia's* frame)
Shall be my higheſt glory: May I ſtand
But as Excreſcence on thy well-limb'd *Hand*.

THOMAS DICONSON,
*Med. Templ.*

*To his deſervedly honour'd Friend, Mr.*
I. B. *Upon his excellent piece,*
*his* CHIROLOGIA.

SIR:

IN thoſe Antique times, when men were good,
And ſtudied the now vice call'd Gratitude:
Thoſe that in Arts inventions firſt did ſhine,
Were honour'd with the Title of Divine.

It roves not; and this mute Vocalitie
Is practic'd, where there wants abilitie
Of mutuall knowledge of each others tongue.
The *Hand* alone doth intimate our strong
Or faint desires: In this garbe long ago
We spake with th'Indian *Apochankano*.
" Thus may we trade with the dumb *Ginnie Drills*
By Exercise: and make our secret wills
Known to those rationall Brutes; and thus we
May make the World one *Vniversitie*.
*Bacon* the Britaine-Stagerite, found fault
With all the Ancients, 'cause they never taught
" This in their Schooles: Now the Worke is ended
Which best of all is by it selfe commended.
So, our *Briareus*; of whose new designe
By *Chiromancies* leave I must divine:
He need not feare bold *Atropos* her knife,
" For in his *Hand* each line's a line of life.

JO: HARMARUS,
*Oxoniensis* Φιλίατρος.

## *To his excellent Friend the Author; on his* CHIROLOGIA.

CAn swelling rage, without a Genius, streine
To the true pitch of a Poetique veine?
And shall not Loves harmonious heat inspire
My thoughts, and set them to *Apollo's* lyre?

I feele my Hand, deep ſtruck in friendſhips veine,
With rich invention flowing out amaine.
And where ſuch force the *Pens* ingagement drawes,
There an unskilfull *Hand* may give applauſe.
Were I *Bellona's* Darling, I would fight:
But at that Spirits rate that Thou dar'ſt write;
Mercuriall valour in Thy conquering Pen
Equalls the Hand of War in ord'ring men.
I find Thee (Friend) well armed to repell
Th'affronts of any ſcoffing Iſmael;
Whoſe carping Hand 'gainſt ev'ry man is bent,
And each mans Hand 'gainſt his Hands croſſe intent.
Thou may'ſt ſuch blowes without a Gauntlet ward,
Or any Second of Thy *Fames* lifes Guard:
But if a Viper through the glove invade
Thy harmleſſe *Hand*; ſhake't off, and to Thy aide
Raiſe Thy own new Militia, Thy Hands,
Natures beſt ſquadron, and Arts Trained Bands.

*F. W.*

Meiſſimo in deliciis, CHIROLOGIÆ Authori; Amanuenſi Muſarum, Polihymniæ Alumno, Motiſtarum Clariſſimo, & MANUS publicè præhenſantium Candidato.

INdigitare *tuas per ter tria nomina laudes*,
*Nomenclatorem Turma Novena jubet*
Chirologus: *manibus ſignas, geſtuque loquaci*
*Exempla Hiſtorici multa notantis habes.*
Chirophilus *pangis rapti modulamen amoris,*
*Verbaque Palmari ſæpe canenda choro.*
Chirocrates *nodoſa Manu ſubjecta potenti*
*Arguta Digiti calliditate valent* (*ras,*
Chirographus *miranda notas, ſubſcripta colo-*
*Talia nec poterit Penelopea Manus.*
Chiromantis *acutus ab apparentibus infers*
*Mores, & Manibus pectora ferre facis.*
Chirocrites *Criticis Digitalia dicta profaris,*
*Geſtu Philologis Oedipus alter eris.*
Chirimimus *agis variatas dicere formas,*
*Pollice multiplicem Protea vincis acer.*

Chi-

Chiromysta orare doces, penetralia signi
Scrutaris, praxi stat pietatis bonos.
Chirodorus opem Musis das munere Dextram,
Tendens doctrina, magna docentis opus.

Sed palmata novo nutans Polibymnia voto
Omnia complectens, nomen & omen erit;
Assensere omnes, Palmis te digna locutum,
Pleronymi titulo dicere Chirosophum.

R. G.

Nomenclator Chiro-musæ.

# Chirologia.

## Or The NATVRALL LANGVAGE Of the HAND.

IN all the declarative conceits of Geſture, whereby the Body, inſtructed by Nature, can emphatically vent, and communicate a thought, and in the propriety of its utterance expreſſe the ſilent agitations of the minde; the *Hand*, that buſie inſtrument, is moſt *talkative*, whoſe *language* is as eaſily perceived and underſtood, as if Man had another mouth or fountaine of diſcourſe in his *Hand*. So proper and apt to make ſignes, and work great matters is the *Hand* of Man; It ſeems to me obſervable, that when *Moſes* covertly deſired a ſigne of God, to make the Ægyptians believe He had appeared unto him, God preſently asked him what he had in his *Hand?* and commands him naturall geſtures which had thence the force of miraculous ſignification: and to theſe ſignes, God attributes a voice, for He ſaith, If they will not hearken to the voice of the firſt Exod. 4. 2, 3, 4, 6, 7, 8, 9, verſes.

" ſigne, they will believe the voice of the latter ſigne: (and as there is in the ſupernaturall, ſo there is a ſignifying voyce in the naturall ſignes of the *Hand.*) *Althuſius* calls theſe miraculous expreſſions of the *Hand*, *habitus portentoſos*, which by their rare and illuſtrious action denote and expreſſe ſome ſingular and memorable intention by the command of God, beſides their naturall ſignification. For, the *Hand* being the *Subſtitute* and *Vicegerent* of the Tongue, in a full, and majeſtique way of expreſſion, preſents the *ſignifying faculties* of the ſoule, and the inward diſcourſe of Reaſon: and as *another Tongue*, which we may juſtly call the *Spokeſman* of the Body, it *ſpeakes* for all the members thereof, denoting their *Suffrages*, and including their *Votes*. So that whatſoever thought can be delivered, or made *ſignificantly manifeſt*, by the united motions and connative endeavours of all the other members: the ſame may be as evidently exhibited by the ſole devoyre, and *diſcourſing geſtures* of the *Hand*. The intendments of which demonſtrative geſtures (being naturall ſignes) have no dependance on any ordinance or Statute of Art, which may be broken off, or taken *in hand*; as it is either repealed, or ſtands in force: but theſe being part of the unalterable Lawes and Inſtitutes of Nature, are by their owne perpetuall conſtitution, and by a native conſequence ſignificant. As ſmoke which in darke vapours expires from incenſed fuell is a certaine ſigne of fire; or as rich ſmells by whoſe aromatique breath the ayer's perfum'd, doe ſweetly declare the preſence of the aſcended odour: and as the bluſhes of *Aurora* " bewray the early approach of the bright Emperour

Althuſius de civili converſatione, li. 1.

perour of the day: So that in these Art hath no *Hand*, since they proceed from the meere instinct of Nature: and all these motions and habits of the *Hand* are purely naturall, not positive; nor in their senses remote from the true nature of the things that are implyed. The naturall resemblance and congruity of which expressions, result from the habits of the minde, by the effort of an impetuous affection wrought in the invaded *Hand*, which is made very plyant for such impressions. But whereas these speaking Organs are couplets, an active paire; sometimes they both, and not seldome one alone doth by a neat insinuation of speech, make and accompliſh the habit. Sometimes differing words, which visibly grow on one root of action, goe for Synonima's in gesture: and we shall sometimes see contrarietie of patheticall expression, an identity of posture.

Nor doth the *Hand* in one speech or kinde of language serve to intimate and expresse our mind: It speakes all languages, and as an *universall character of Reason*, is generally understood and knowne by all Nations, among the formall differences of their Tongue. And being the onely speech that is naturall to Man, it may well be called the *Tongue and generall language of Humane Nature*; which, without teaching, men in all regions of the habitable world doe at the first sight most easily understand. This is evident by that trade and commerce with those salvage Nations who have long injoy'd the late discovered principalities of the West, with whom (although their Language be strange and unknowne) our Merchants barter and exchange their Wares,

driving a rich and silent Trade, by signes, whereby many a dumb bargaine without the crafty Brocage of the Tongue, is advantageously made. Hence 'tis apparent, that there's no native law, or absolute necessity, that those thoughts which arise in our pregnant minde, must by mediation of our Tongue flow out in a vocall streame of words; unto which purpose we must attend the leisure of that inclosed instrument of speech: Since whatsoever is perceptible unto sense, and capable of a due and fitting difference; hath a naturall competency to expresse the motives and affections of the Minde; in whose labours, the *Hand*, which is a ready Midwife, takes oftentimes the thoughts from the forestalled Tongue, making a more quicke dispatch by gesture: for when the fancy hath once wrought upon the *Hand*, our conceptions are display'd and utter'd in the very moment of a thought. For, the gesture of the *Hand* many times gives a hint of our intention, and speakes out a good part of our meaning, before our words, which accompany or follow it, can put themselves into a vocall posture to be understood. And as in the report of a Piece, the eye being the nimbler sense, discernes the discharge before any intelligence by conduct of the vocall Wave arrive at the eare; although the flash and the report are twins born at the instant of the Pieces going off: so although Speech and Gesture are conceived together in the minde, yet the *Hand* first appearing in the delivery, anticipates the Tongue, in so much as many times the Tongue perceiving her self forestall'd, spares it selfe a labour; to prevent a needlesse Tautologie: And if words ensue upon the

gesture,

geſture, their addition ſerves but as a Comment for the fuller explication of the manuall Text of utterance; and implyes nothing over and above but a generall devoyre of the minde to be perfectly underſtood. A notable argument we have of this *diſcourſing facultie* of the *Hand* in our common Jeſters, who without their voice, ſpeaking onely by geſtures, can counterfeit the manners, faſhions, and ſignificant actions of men. Which may be more confirm'd by that wonder of neceſſity which Nature worketh in men that are borne deafe and dumbe; who can argue and diſpute rhetorically by ſignes, and with a kinde of mute and logiſtique eloquence overcome their amaz'd opponents; wherein ſome are ſo ready & excellent, they ſeeme to want nothing to have their meanings perfectly underſtood. Tis parallel to this, what Natures grand Inquiſitor reports of certaine Nations, that have no other language wherein to impart their mindes; the common tongue of Beaſts, who by geſtures declare their ſenſes, and dumb affections. For although *Seneca* will not allow their motions to be affections, but certain characters & impreſſions *ad ſimilitudinem paſſionum*, like unto paſſions in men, which he calleth *impetus*, the riſings, forces and impulſions of Nature, upon the view of ſuch objects as are apt to ſtrike any impreſſions upon it: yet as *Montaigne* (in that elegant Eſſay of his, where he in imitation of *Plutarch*, maintaines that Beaſts participate with us in the rationality of their diſcourſes) ſhewes, that even they that have no voyce at all, by their reciprocall kindneſſe, which we ſee in them, we eaſily inferre there are ſome other meanes of entercommunication: their

Plin. Hiſt. Nat.

Seneca de Ira lib. 1. cap. 3.

Montaign Eſſay in Raimond Sebond.

" geſtures treat, and their motions diſcourſe.

*Non alia longè ratione atque ipſa videtur*
*Protrahere ad Geſtum, pueros infantia linguæ.*

No otherwiſe, then for they cannot ſpeake,
Children are drawne by ſignes their mindes to breake.

And why not (ſaith he) as well as our dumbe men diſpute and tell hiſtories by ſignes? Certainly (as he well obſerveth) there is a ſociety and communion of juſtice, fellowſhip, good wil, and affection betweene us and Brutes: they being not ſo remote from good nature, gentleneſſe, and ſweet converſe, but that they can expreſſe their deſire of honour, generoſitie, induſtrious ſagacity, courage, magnanimity, and their love and feare; neither are they void of ſubtilty and wiſedome. For by reaſon of their affinity as it were, and daily converſation with men, they get a tincture from us of our manners and faſhi-
" ons, and conſequently enjoy a kinde of nurture and teaching diſcipline, and apprentiſing by imitation, which does enable them to underſtand and expreſſe themſelves in this language of geſture, teaching us by learning of us, that capable they be not onely of the inward diſcourſe of Reaſon, but of the outward gift of utterance by geſture: and if there be ſome geſtures of ours that they doe not underſtand, ſo there are ſome of theirs which need an Interpretor, a greater Critique in their language then *Democritus Melampus*, or *Apollonius Thyaneus* were, who underſtood all the idiomes of Birds and Beaſts, to expound them unto us. *Plato* in ſetting out the golden Age under *Saturne*, reckons among the chiefeſt advantages, this kinde of communica-
" tion. And indeed it is a kinde of knowledge that

*Adam*

*Adam* partly loſt with his innocency, yet might be repaired in us, by a diligent obſervation and marking of the outward effects of the inward and ſecret motions of beaſts.

This *naturall Language of the Hand*, as it had the happineſſe to eſcape the curſe at the confuſion of Babel: ſo it hath ſince been ſanctified and made a holy language by the expreſſions of our Saviours *Hands*; whoſe geſtures have given a ſacred allowance to the naturall ſignifications of ours. And God ſpeakes to us by the ſignes of his *Hand* (as *Bernard* obſerves) when he works wonders, which are the proper ſignes of his *Hand*. *Hic eſt Digitus Dei*, ſay the aſtoniſhed *Magi*, when they acknowledged the expreſſion of a Divine *Hand*. Theſe ſignes in *Bernards* language, are *notæ ſtelliferæ*, blazing and Starrie expreſſions. In another Dialect of his *Divine Hand* he expreſſes his revealed will to his Prophets by inſpiration, as *Ribera* notes: which the Prophets in Scripture acknowledge to be the ſtill voice of the *Hand* of the Lord. *Bede* takes notice of another Dialect or way of expreſſion which God uſeth with his *Hand*, when he perſwades men, working upon them by the examples of good workes. After this manner Chriſt our Lord to his doctrine added the ſignes of his *Hand*, that is, his workes: according to that of the Evangeliſt, *Ieſus began* to *doe* and *teach*. And as God ſpeakes to us with his *Hand* by a ſupernaturall way: ſo we naturally ſpeake to Him, as well as unto men, by the *appeale* of our *Hands* in *admiration*, *atteſtation*, and *prayer*. Nay when we are beyond the vocall lines of communication with men, and that diſtance of place hath

Bernard. lib. 2. in Cantica.

Ribera comment. in Proph. M.

Beda lib. de Indig tatione.

Act. 1. 1

" made the higheſt tone of our Tongue too low to reach the auditory nerve of one that is remote: or when the noiſe of ſome eare-deafing crowd hath rendred our Tongue unſerviceable to declare our minde; we uſe the viſible expreſſions of our *Hand*, as more loud and demonſtrative, which are afarre off perceived and underſtood by thoſe who were uncapable of an auricular intimation. And as concerning thoſe *mannall expreſſions* which we uſe to thoſe are leſſe diſtant " from us, the *Hand* is ſo ready and cunning to expound our intentions, abounding in a ſenſe ſo copious, and ſo connaturall a kind of eloquence, wherein all things are ſo lively expreſt; the *Hand* ſeemes to enter into conteſtation, and to vie expreſſes with the *Tongue*, and to over-match it in ſpeaking labours, and the ſignificant varietie of important motions, that it almoſt tranſcends the faculty of Art to enumerate the poſtures of the " *Hand*, and the *diſcourſing geſtures* which preſent the interpretation of the Minde. Whoſe manifeſt habits riſe to ſo high an account in the *Hand*, that if their totall ſumme could be caſt up, they would ſeeme to exceed the numericall ſtore of words, and the flowry amplifications of Rhetoricall Phraſes. For, with our *Hands* we

Sue, intreat, beſeech, ſollicite, call, allure, inſtice, diſmiſſe, graunt, denie, reprove, are ſuppliant, feare, threaten, abhor, repent, pray, inſtruct, witneſſe, accuſe, declare our ſilence, condemne, abſolve, ſhew our aſtoniſhment, prefer, refuſe, reſpect, give honour, adore, worſhip, deſpiſe, prohibit, reject, challenge, bargaine, vow, ſweare, imprecate, humour, allow, give warning, command, reconcile, ſubmit, defie, affront, offer in-

" jury,

jury, complement, argue, dispute, explode, con-
fute, exhort, admonish, affirme, distinguish, urge,
doubt, reproch, mocke, approve, dislike, encou-
rage, recommend, flatter, applaud, exalt, humble,
insult, adjure, yeeld, confesse, cherish, demand,
crave, covet, blesse, number, prove, confirme,
congee, salute, congratulate, entertaine, give
thankes, welcome, bid farewell, chide, brawle,
consent, upbraid, envy, reward, offer force, paci-
fie, invite, justifie, contemne, disdaine, disallow,
forgive, offer peace, promise, performe, reply, in-
voke, request, repell, charge, satisfie, deprecate,
lament, condole, bemoane, put in minde, hinder,
praise, commend, brag, boast, warrant, assure,
enquire, direct, adopt, rejoyce, shew gladnesse,
complaine, despaire, grieve, are sad and sorrow-
full, cry out, bewaile, forbid, discomfort, ask, are
angry, wonder, admire, pittie, assent, order, re-
buke, favour, slight, dispraise, disparage, are ear-
nest, importunate, referre, put to compromise,
plight our faith, make a league of friendship,
strike one good luck, give handsell, take earnest,
buy, barter, exchange, shew our agreement, ex-
presse our liberality, shew our benevolence, are
illiberall, aske mercy, exhibit grace, shew our
displeasure, fret, chafe, fume, rage, revenge, crave
audience, call for silence, prepare for an apology,
give liberty of speech, bid one take notice, warne
one to forbeare, keepe off and be gone; take ac-
quaintance, confesse our selves deceived by a mis-
take, make remonstrance of anothers errour,
weepe, give a pledge of aid, comfort, relieve, de-
monstrate, redargue, perswade, revolve, speake
to, appeale, professe a willingnesse to strike,
shew our selves convinced, say we know some-

what

" what which yet we will not tell, present a check for silence, promise secresie, protest our innocence, manifest our love, emnity, hate and despight; provoke, hyperbolically extoll, inlarge our mirth with jollity and triumphant acclamations of delight, note and signifie anothers actions, the manner, place, and time, as how, where, when, &c.

"

# A COROLLARIE Of the Speaking motions, discoursing, gestures, or habits of the *Hand*, WITH AN Historicall Manifesto, exemplifying the naturall significations of those Manuall Expressions.

THE STRETCHING OUT OF THE HANDS is a naturall expression of gesture, wherein wee are significantly importunate, intreat, request, sue, solicite, beseech, and ask mercy and grace at the Hands of others. History, the grave Mistris of the Rolls of Action and manuall expressions, from whose *Hand* we receive the placard of Time, subscribed by the reverend *Hand* of Antiquity, and made letters Patents under the Broad-seale of Truth: as she is the most faithfull guide to the exemplary knowledge of any matter of Fact passed: so she presents a lively image of the *Hands* present estate, and by reflection of her light, affords subsidiarie presidents and patternes of significant actions to come. For, this Schoole-mistris of our discoursing gestures,

Supplico, Gestus. I.

gestures, contending with a *high Hand*, that no *Chiramnestia* or act of oblivion should passe against Nature, by transcripts out of her owne *Chiridiographicall* observations, hath sufficiently testified the naturall signification of this *Chiridiome*, or proper form of speech in the beseeching *Hand*.

An example of this naturall gesture and expression, we finde to have appeared in the *Hand* of *Julius*, who endeavouring to satisfie the desires of *Constantius*, but the souldiers forcing him to accept of the stile of *Augustus*, with a resolute and well grounded minde withstood them all and some, one time shewing himself to be wroth and highly displeased, other whiles STRETCHING FORTH HIS HANDS, requesting and beseeching them to forbeare their unseasonable offer. When *Annibal* after the battaile of *Canna* had granted the Romanes the favour and liberty to redeeme their prisoners, and *M. Junius* had ended his Oration in the Senate, immediately the multitude that were gathered together in the common place, set up a lamentable and piteous cry, and HELD OUT THEIR HANDS to the Councell-house, beseeching the Lords of the Senate that they might have and injoy their children, their brethren, and kinsfolkes againe. The Noblemen in the behalfe of *Coriolanus* used this gesture of the *Hand* when *Sicinius* the Tribune had pronounced sentence of death upon him, for, some of them HOLDING FORTH THEIR HANDS to the people, besought them not to handle them so cruelly. Thus *Manlius* and *Fulvius* comming unto *Tiberius* with teares in their eyes, and HOLDING UP THEIR HANDS, besought

Ammian. Marcellin. lib. 20.

Livie lib. 22.

Plutarch in the life of Coriolanus.

ught him to let the Law *Agraria* alone, which he would then have passed. And *Plutarch* in that notable description of *Æmilius* triumph relates, how King *Perseus* children were led prisoners with the traine of their Schoolmasters and other Officers and their servants, weeping and lamenting, HOLDING OUT THEIR HANDS unto the people that looked upon them, and taught the Kings young children to doe the like, to aske mercy and grace at the peoples *Hands*. The force of this expression hath sometimes remained in the Arme when the *Hand* hath beene lost. For *Amynias* the brother of *Æschylus* the Tragedian, when the people of *Athens* would have stoned his brother for some impiety brought on the Stage, he held up his Elbow and Arme without a *Hand*, lost at the fight at *Salamis*: by which spectacle the Judges calling to minde the merits of *Amynias*, dismissed the Poet.

"Plut. in the life of Tiberius and Caius

Ib. in the life of Paulus Æmylius.

Ælian. var. Hist. lib. 5. cap. 19.

Scripture, the most sacred Spring of pregnant Metaphors, and lending gestures, among other of these kind of speaking apparitions, or divine elegancies, which are able to inrich a sanctified understanding, the Hebraismes and mysterious notions resulting from the properties of the *Hand*, doe everywhere obtaine, by divine permission, an ineffable latitude of significations: whose vulgarismes varied through such multiplicity of senses, are of that note and consequence, that they much conduce to the advancement of the dignity and reputation of the *Hand*. Among other remarkable expressions borrowed from the *Hand*, wherein God is pleased to condiscend to the capacity of man, and to cloath His expressions in the naturall language of our *Hand*. That of

the"

the Propheſie of the Prophet *Iſaiah* hath refe-
Iſai. 65.2. rence to this requeſting geſture, where the Lord complaining after the manner of men, ſaith, he had STRETCHED OUT HIS HANDS all day to a rebellious people.

Oro. Geſtus II. TO RAISE THE HAND CONIOYNED OR SPREAD OUT TOWARDS HEAVEN is the habit of Devotion, and a naturall and univerſall forme of Prayer, practiſed by thoſe who are in adverſity, and in bitter anguiſh of Minde; and by thoſe who give publique thankes and praiſe to the moſt High. Thus we acknowledge our offences, aske mercy, beg reliefe, pay our vowes, imprecate, complaine, ſubmit, invoke, and are ſup-
1 Tim. 2.8 pliant. Hence 'tis the Scriptures doe moſt emphatically define prayer by this outward ſigne, not that this ſpeaking habit of the *Hand* is all or the moſt principall part of devotion, for, Hyppocrites, as if fired with zeale, EXTEND THEIR ARMES AND HANDS, who yet but mock God by ſeeming to draw nigh unto Him, when their Hearts belie their *Hands*. But, this geſture is an outward helpe unto devotion, appointed by the ordinance of Nature to expreſſe the holy fervour of our affections. For ſince it is impoſſible by reaſon of our great infirmitie, we ſhould with our ſoaring thoughts move beyond the centre of our bodies; we ſtand in need of ſome outward help to declare the aſcenſion of our inward zeale, which we reveale by the EXTENSION OF OUR HANDS, which ſupplying the place of wings, helpe our hearts in their flight upward. For unleſſe our hearts are polluted with the leaven of hypocriſie, they raiſe the heart to the throne

throne of grace, before which we present our supplications. But the Soul being invisible, unles she shew her selfe by demonstration of gesture, the *Hand* was instituted *Surrogate*, and *Vicar* of of the Heart, to testifie by outward gesture, the offering and lifting up of the Heart, and that our prayers are seriously poured out from the bottome of our Breast. Hence in those sacred Monuments that keepe alive the memories of the Dead, whether their effigies be exhibited in brasse or marble their monumentall Statues are commonly hew'd into this forme of prayer. From the practice and naturall propensity of the *Hands* to prayer, as from the premisses, *Athanasius* (as it is likely) drew this conclusion: That therefore man had *Hands* given him, that they might serve to necessary uses, and to be SPREAD FORTH AND LIFTED UP in offering prayer to Him who made them. It being *on all hands* confest, that this gesture is an originall rite, and a piece of the discipline of Nature, polished also by the rule of reason, and solemniz'd by the examples and exhortations of wise men. For there was no Nation instructed in any kinde of piety, who did not know *before hand* by a tacite acknowledgement of a God, that the *Hands* in prayer were to bee LIFTED UP. *Omnes homines* * *tendimus manus ad Cœlum cum* [*præces fundimus,*] sayes that *Prince of Peripatetiques.* And *Gobrias* in *Xenophon* seems to confirme the same. *Apuleius* elegantly and soundly to this purpose. *Habitus orantium hic est, ut* * *manibus extensis in cœlum* [*præcemur.*] To this purpose *Horace.*

Ariſt. lib. de Mund.
Xenoph. Cyr.
Apuleius tit. de mundo.

* *Cœlo supinas si tuleris manus.*

Horac.

And *Lucretius* of the same gesture,

Lucret. lib. 5.

---*Et*

" ——— *Et *pandere palmas*
*Ante Deum delubra.* —

Ped. Albin. in carm. Conſ. ad Liviam. And *Pedo Albin.* joyning in the harmony of all the Heathen Prophets.

*Atq; aliquis de plebe pius, pro paupere nato*
** Suſtulerat [timidas] ſidera ad alta manus.*

Virgil. Æneid. Hence *Iarbas* in *Virgil* is ſaid

*Multa Iovem* manibus [ſupplex oraſſe] ſupinis.*

Idem lib. 3. Æneid. Thus *Anchiſes* in the ſame Poet,

*At pater Anchiſes paſſis * de littore palmis*
*Numina magna vocat.* ———

Idem li. 5. So *Cleanthus*,

*Ni* palmas ponto tendens utraſq; Cleanthus*
*[Fudiſſetq; præces, divoſq; in vota vocaſſet.]*

Ovid. lib. 8. Metam. Thus *Creſſa* in *Ovid*,

——— ** ad Sydera ſupplex*
*Creſſa manus tollens*

Sil. Ital. lib. 4. So *Scipio* in *Sil. Italicus*,

** Sublatis in Cœlum manibus [precatur.]*

" Their manner was to turne themſelves to the Eaſt, with an erected countenance, HANDS OPEN SPREAD, LIFTED UP, AND STRETCHED OUT TOWARDS HEAVEN.

Valer. Flacc. li. 2. Whence *Valerius Flaccus*,

*Imperat hinc* alte Phœbi ſurgentis ad orbem*
*Ferre manus* ———

Plutarch in the life of Antonius. In this poſture we finde *Antonius* LIFTING UP HIS HANDS TO HEAVEN, making a charitable prayer to the gods for his army when he was to encounter the Parthians. And *M. Furius Camillus* uſed the ſame geſture of his Hands in his prayer at the taking of the Citie *Veies*.

Idem in the life of Camillus.

Idem in the life of Alex. the great. Thus *Alexander* in his third battaile with *Darius*, before he gave charge upon the enemies he tooke his Lance in his left hand, and HOLDING

ING HIS RIGHT HAND UNTO HEAVEN, be- Idem in
sought the gods (as *Calisthenes* writeth) that if it the life of
were true he was begotten of *Jupiter*, that it Alex. the
would please them that day to helpe him, and Great.
to encourage the Grecians. And the Heathens when they came forth in the morning to plough, they laid one *Hand* upon the stilt of the plough, and LIFTED THE OTHER UP to *Ceres* the goddesse of Corne: beginning both their actions of warre and peace with this gesture. So remarkable was the mixt and double office wherein Nature hath interessed the *Hand*. For as we raise these to Heaven, so with them we worke; and the *Hand* thrives but ill that workes, unlesse it prayes: which these Heathens by the instinct of Nature were wrought to acknowledge. And the most desperate Atheists and Hypocrites, in some extremities and damages, doe LIFT UP THEIR IOYNED HANDS TO HEAVEN, as a signe and token of some devotion, though they have no faith nor beliefe. ¶ Thus also they gave thanks. It is reported that when *Archidamas* had overcome the Arcadians, and returned home victorious to *Sparta*, from that tearlesse battaile; neither man nor woman would keepe the City, but came flocking down to the River side, HOLDING UP THEIR HANDS TO HEAVEN, and thanked the gods, as if their City had redeemed and recovered her shame and lost honour, and began to rise againe as before it did. And to the signification of this gesture that of *Virgil* may be referred.

Plutarch in the life of Agesilaus.

Virgil. Æneid. 2

* *Sustulit exutis vinclis ad sydera palmas.*

The LIFTING UP THE HANDS in prayer, as it is a naturall expression, so it seems necessary, for,

" God requireth the whole man; there being a woe pronounced to fainting *Hands*, that is, which faint in prayer. When *Moses* HELD UP HIS
Ex. 17. 11. HANDS, *Israel* prevailed: but when *Moses* LET HIS HANDS DOWN, *Amalech* prevailed. And when *Moses Hands* were heavie, they tooke a ſtone and put it under him, and he ſate upon it: and *Aaron* and *Hur* ſtayd up his *Hands* the one on the one ſide, and the other on the other ſide; ſo his *Hands* were ſteady untill the going downe of the Sunne: and *Joſuah* diſcomfited *Amalech*.
Philo Judæus in Exod. Upon which *Philo* allegorizing, ſhewes that victorious geſture of *Moſes Hands* doth ſignifie that by the vertue and intention of prayer all things are overcome: or it implyes the elevation of the intellect to ſublime contemplations, and then *Amalech*, that is, the affections are overcome.

Origen Hom. 11. in Exod. " *Origen* deſcanting upon the poſture of *Moſes Hands*, obſerves that hee did elevate, not extend his *Hands*, that is his *workes* and *actions* to God, and had not his HANDS DEJECTED. He LIFTS UP HIS HANDS, that layes up treaſure in heaven. For where we love, thither reſorts the eye and the *Hand*. He that keepes the Law, orecomes; he that doth not, lets *Amalech* prevaile.

Elias Cretenſ. comment. in opera Greg. Naz. " *Elias Cretenſis* thus: This geſture of *Moſes Hands*, if you looke to that which falls under the aſpect of the eye ſignifies prayer. Hence in an old Scheme of *Clodovæus* there are two armes erected to Heaven, ſupported by two others, with this Motto, TUTISSIMUS, with reference to the conquering *Hands* of *Moſes*. To teach Com-
Sil. Petra Sanct. " manders, that pietie ſtrikes the greateſt ſtroke in all

all battailes. *Goropius* who with an over strained phancie following his owne conceit, makes use of the naturall expressions of the *Hand*, for the exalting the Cimbrian or old Teutonique tongue into the preheminencies of the originall language, presents his superstitious observations thus: To joyne the hands in prayer, and so to applie their upper parts to the mouth, doth signifie that men in prayer should seeke to be conjoyn'd to one that is most High: and because prayer proceeds from the mouth, and the *Hands* upright with the mouth transverse, seeme to delineate a Roman T, he hath another inference from that similitude. Goro. in Hierogl. lib. 9.

The STRETCHING OUT THE HANDS TO GOD is sometimes taken in Scripture for the acknowledgement of an offence, as in the prayer of *Solomon* at the consecration of the Temple: and *Solomon* praying, STRETCHED FORTH HIS HANDS TO HEAVEN after this manner, And thus *Moses* praying STRSETCHED OUT HIS HANDS UNTO THE LORD. Thus *Judas Macchabeus* encountring the army of *Nicanor*, STRETCHED OUT HIS HANDS TOWARDS HEAVEN, and called upon the Lord that worketh wonders. ¶ To the signification of anguish and affliction belongs that of the Prophet *Jeremiah*, Zion SPREADETH FORTH HER HANDS, and there is none to comfort her. For they who pray sometimes STRETCH OUT THEIR HANDS & somtimes LIFT THEM UP. Hence *Lauretus*, to SPREAD OUT, or EXTEND THE HAND, is to open, dilate, and unfold that which was straitned and folded in. To SPREAD OUT THE HAND is also to lift it up: but to EXTEND, is to erect and raise

1 King. 8. 38. 1 King. 8. 22. Exod 9. 29. & 33. 2 Macch. 15. 21. Lament. 1. 17. Lauret. in Sylv. Allog.

" raise them up. So he expounding the sacred sense
S. Hillar. in Psalm. of these speaking gestures of prayer. S^t. *Hillarie* very elegantly distinguisheth betweene the EXPANSION and ELEVATION of the *Hands*, which in this matter of prayer are promiscuously used
Psal. 63. 4. in Scripture. So upon that of the Psalmist, I will LIFT UP MY HANDS in thy Name, hee doth not take it for the habit of praying, but for a declaration of a worke of a high elevation. So likewise
Psa. 140. 2 upon such a passage of another Psalme: Let my prayer be set forth before thee as incense, and the LIFTING UP OF MY HANDS as the evening
S. Paul to Timoth. Sacrifice. He shewes that the Apostle where he exhorts them to LIFT UP pure *Hands*, hee does not appoint a habit of praying, but addes a rule
Isaiah. of divine operation. So the noble Prophet, when you SPREAD FORTH YOUR HANDS, I will hide mine eyes from you; yea, when you
" make many prayers I will not heare: if you EXTEND YOUR HANDS, not if you LIFT THEM UP; but if you EXTEND YOUR HANDS: because the habit of praier is in the SPREAD OUT HANDS; but the power of a perfect worke is in the ELEVATION. Therefore the LIFTING UP THE HANDS is an Evening Sacrifice. But this, for all I can finde, is but the peculiar fancie of this Father. For surely the ELEVATION as well as the EXPANSION or STRETCHING OUT OF THE HANDS, are both significantly naturall in
S. Hierom. in Exod. 9 and Job 11. this sense. Indeed S^t. *Hierome* drawes these two gestures of prayer into Allegories, not much unlike, thus: To SEND FORTH THE HAND to God, as it were to seeke out for relieve, is to direct our actions to him, and not to worke for vain glory.
" He also SPREADS FORTH HIS HANDS to God,

who

who dilates in the evaporation of a vain mouth: and who againſt the grace of the Giver, is proud of the virtue of his workes.

*Calvin* in his Comment upon *Timothy*, (upon which place *Cornelius à Lapide* hath alſo noted many things,) obſerving that the Apoſtle hath put the ſigne of prayer for the thing ſignified, ſayes that this expreſſion of geſture is very agreeable to true piety; ſo the verity that is figured thereby doe anſwer the ſignification; to wit, that being by nature admoniſhed that God is to be ſought for in heaven, that firſt wee ſhould put off all terrene and carnall imaginations of Him, that nothing may hinder us in the raiſing of our ſelves above the world. Idolaters and Hypocrites, in LIFTING UP THEIR HANDS in prayer, are but Apes, who while they by the outward Symbol profeſſe to have their mindes erected upwards, the firſt of them ſticke in the wood and ſtone, as if God were incloſed there: the ſecond ſort intangled in vaine cares, or wicked cogitations, lye groveling on the earth, and by a contradiction of geſture, beare witneſſe againſt themſelves. Calvin. comment. in 1 Tim. 2.

The Ancients are very copious in expreſſing theſe outward formes of devotion in the *Hands*, for they ſay, the HANDS STRETCHED OUT, PUT FORTH, HOLDEN ABROAD, EXPANSED and ERECTED, and all to imply the naturall acte of the *Hand* in this expreſſion. With *Tertullian* the *Hands* thus affected are EXPANS'D: with *Virgil*, HOLDEN ABROAD: as *Nonnius* interpreteth the action, they are the OPEN AND EXTENDED HANDS. And in this geſture many things are contained.

" *Maldonat* conceives the meaning of this naturall ELEVATION OF THE HANDS is to teach us that Heaven is the throne, and as it were the Cathedrall Temple of God. *Pintus* thinkes this gesture shewes that God is on high, and that all things are to be hoped for at His Hands.

*Cresollius* sayes, that this deportment of our *Hands* declares that we affectionately fly unto the protection of God our heavenly Father. Even as little children disabled by some fright with stretcht out Hands run into the lap of their parents: or as men in the midst of shipwracke stretch out their *Hands* to some friendly Saviour. For, since the force of this *Organum organorum*, the *Hand*, the most excellent instrument of common life doth chiefly consist in three things, in " *Giving*, *Doing*, and *Repelling*, who LIFTS UP HIS HANDS seems wholy to deliver and commit himself and all that he is into the sacred power of the Godhead, as if with *David* he had his soule in his *Hand:* from the *Right-hand* of Charity, and the *Left-hand* of Zeale, both joyn'd together to make their intentions more acceptable, as from the living censer or incense-pan of prayer, there ascends, in a sweet kind of articulated silence, the " speaking savour of these significations.

Psal. 119. 109. 1 Sam. 19. 5. Judg. 9. 17 Job 13. 14.

O Parent of the World! God, the maker of all things! this soule, all that I am, a thousand times due to thy Majesty and gracious Goodnesse, I render and refer to its Fountaine and Originall. What e're my Hands can doe, or my tacite understanding and industry endeavour, let it be Thine! Thee (seduced by ill counsell) " I have withstood, and like a wretch rejected thy Gifts,

Gifts, and by wicked machinations repelled and throwne them from mee. Behold my Hands! which if thou please command to be bound, and mee, an unworthy Traytor, (who have sinn'd with a high hand) to be drawne to punishment; who had not liv'd, unlesse Thou hadst lent mee life; which I have abus'd, and rebelliously stretched out my Hand against Thee, to my owne destruction, and the reproach and dishonour of Thy Name. All these significant expressions (as *Cresollius* hath happily observ'd) are contain'd in this Gesture. Cresoll. in Mystag. lib. 3.

S. *Augustine* very elegantly and sweetly gives us the rationality and religious conveniency of this manuall expression. When men in prayer STRETCHT OUT THEIR HANDS, or use any visible expressions, they doe that which is agreeable to the case of a suppliant, although their invisible will & intention of their heart be known to God; neither doth hee stand in need of such declarations that the minde of man should bee laid open before him: but by this gesture man doth more rouze up himselfe to pray and groane more humbly and fervently: And I know not how, whereas these motions of the body cannot be done, unlesse the inward motions of the mind precede, the same thing againe being made externally visible, that interiour invisible which caused them is increased, and by this the affection of the heart, which preceded as the cause before the effect, for so much as they are done, doth encrease. And indeed this outward addition or adjunct of Piety, the OPENING and LIFTING UP OF THE HANDS is a naturall manifestation of the uprightnesse and integrity of the heart, and S. Aug. de cura pro mort. lib. 5.

of the ſincerity of the affections. For deceit naturally hath no wil, though hypocriſie ſometimes may affect to dilate and extend the *Hand*. And the ſympathy is ſo ſtrong betweene the *Heart* and the *Hand*, that a holy thought can no ſooner inlarge the erected Heart, but it workes upon the *Hands* which are RAISED to this expreſſion, and EXTENDED OUT TO THE UTTERMOST OF THEIR CAPACITIES. Upon this naturall motion or expoſition of the minde, Saint *Chryſoſtome* ſets a morall gloſſe. This LIFTING UP OF OUR HANDS ſhould put us in mind to take heed of ſin, leſt we defile our *Hands* therewith. Since it is very abſurd, that thoſe who are to bee the Trouchmen and Interpretours of prayer and divine adminiſtrations, ſhould alſo be the inſtruments of wickedneſſe: for if we ſay it is not honeſt for a man to pray with dirty and unwaſhen *Hands*; how much more naughtineſſe will that expreſſion be tainted with, to LIFT UP HANDS not dirty, but defiled with the pollutions of ſin. And in this ſenſe waſhing of *Hands* was uſed by moſt Nations before prayer. This *Manuall of Prayer* as a helpe *at Hand*, the Chriſtians in all ages have diverſly uſed for the furthering their devotion, as may be collected out of the Eccleſiaſticall records of Time. *Tertullian* renders a reaſon thereof thus: Chriſtians pray with SPREAD OUT HANDS, becauſe our *Hands* are harmleſſe; bare-headed, becauſe we are not aſhamed; and without a monitor, becauſe we pray from the breaſt. For the moſt part they LIFTED THEM UP. Which *Tertullian* would have modeſtly done, not as mad-men who pray *Hand over Head*. For this grave Father reporting and

S. Chryſ. Moral.

Tertul. de orat.

prai-

praising the modesty and humility of the Primitive Christians, hath left this caution for a rule in prayer: Adoring with modestie and humilitie, we doe more commend our prayers to God, not so much as our *Hands* more loftily held up, but temperately and honestly erected. Sometimes Christians did not indeed lift up their *Hands* on high, but did EXTEND THEM OUT HERE AND THERE into the figure of Christs suffering. Hence in a Medall of *Gordian* the godly, there is an Image LIFTING UP THE SPREAD OUT HANDS TO HEAVEN, with this inscription fitted to the device, *Pietas Augusta*. And *Eusebius* hath left a memoriall, that *Constantine* was wont to be figur'd in Coines and painted Tables with his HANDS HOLDEN ABROAD, and his eyes lift up to Heaven, which he calls *The habit and composition of Prayer*. Doctor *Donne* in reference to the Symbolicall signification of the Gesture calls it *Constantines* Catechisticall Coyne.

Pierius in Hieroglyp.

Euseb. de vit. Const. lib. 4. c. 15.

The same Author in a Sermon upon *Iob* 16.17 &c. upon these words, *Not for any injustice in my Hands: also my Prayer is pure*; according to his elegant way of descanting upon the emphaticall expressions of holy Writ, hath many notions about nocturnall and diurnall cleanness and foulness of *Hands*; and observing that the holy Ghost hath so marshalled and disposed the qualifications of prayer in that place, as that there is no pure prayer without cleane *Hands*, which denote righteousness towards man; comming to speake of the gesture, and observing that *Moses* prayer had no effect longer then his HANDS WERE LIFTED

Dr. Donne Serm. 13.

" up: All this (saith he) perchance therefore especially, that this LIFTING UP OF THE HANDS brings them into our sight, then we can see them, and see whether they be cleane, or no; and consider, that if we see impurity in our *Hands*, God sees impurity in our prayer. Can we thinke to receive ease from God with that *Hand* that oppresses another? mercy from God with that *Hand* that exercises cruelty upon another? or bounty from God with that *Hand* that with-holds right from another? And to adde by a little enlarging his owne words in another place. How can we expect God should open with his *Hands* of benediction, who shut up our *Hands*, and that which is due to another, in them? How much more then, if we strike with those *Hands* by oppression, or (as *Esaiah*) we lift up the bloudy *Hands* of " cruelty.

At this day the common habit of praying in the Church, is, as pertaining to the *Hands*, TO IOYN THE HANDS, MODERATELY LIFT THEM UP, or religiously cut them by ten parts into the forme of the letter X, holding them in that manner before the breast: which manner of prayer *Cresollius* calls *Manus decussatas*. In the Romish Church which doth superabound in the externall " adjuncts of Devotion, and where the Rubriques direct to varying formes of manuall expressions at the word *Oremus*, there is always annexed some emphaticall behaviour of the *Hand*. Hence in the Masse when the Priest saith *Oremus*, hee EXTENDETH, and then IOYNS HIS HANDS. By the extension of his *Hands* he gathereth as it were the hearts of the people: by the joyning " of his *Hands* together, he doth amasse them into one;

one; which is the gloſſe of *Huelamus* upon this Romiſh rite. The many geſticulations of the *Hands* and *Fingers* ſo ceremoniouſly troubleſome in the Maſſe, whoſe myſterious ſenſes *Bellarmine*, *Durandus in ritibus Eccleſiæ*, and *Gavantus* in his large Comment upon their Rubriques, hath ſo copiouſly explained, was one thing that made the Maſſe ſo uneaſie to bee ſaid of old by the *Hands* of every Sir *Iohn*, as requiring one very well trained up in their Schoole of divine complements. Huelamus de cerem. Miſſæ.

This is the *Manuall of Prayer*, and *Practice of Piety*, commended by Nature unto us, as a faithfull aſſiſtant to our private devotions; which expreſſed in one of the moſt ſignificant Dialects of the generall language of the Body, is more vocall and effectuall, then the explications of the tongue; and more religiouſly true to the ſoule in caſe of extremity, which is manifeſt by their uſe in this Chriſtian exerciſe, when the voice cannot expreſſe or performe her office: for, the *Hand* inabled by Nature to ſupply the defect of a *vocall Interpretour*, hath continued the act of prayer, and preſented many viſible petitions to the eye of Compaſſion, which underſtands the groaning Geſtures and dumb ejaculations of the *Hand*. And this is often obſerved in religious men, in extremity of ſickneſſe, whoſe *Hands* in the time of health having beene uſed to accompany and exhibit their requeſts to heaven, as the laſt ſervice they can doe the ſoule and body, offer themſelves in this *Evening Sacrifice* of life. To paſſe by common inſtances, it is reported of that learned and reverend Doctor of our Church, that he was *totus in his ſacrificiis*, alwayes imploy'd in this B. Andrewes.

" this reasonable service God requires at our *Hands*; and toward the time of his dissolution, his *Hands* were never empty of prayer; and when he could pray no longer *voce*, with his voice, yet *manibus & oculis*, by LIFTING UP THE HANDS and eyes, hee prayed still: and when weaknesse and necessity of Nature had excluded these externall accidents of devotion, the *Hands* and voyce failing in their function, with his heart he prayed still, as was perceived in him by some " outward tokens.

Nero. Gest. III.

TO WRING THE HANDS is a naturall expression of excessive griefe, used by those who condole, bewaile, and lament. Of which

Franc. L. Verulam Nat. Hist.

Gesture that elegant Expositour of Nature hath assign'd this reason. Sorrow which diminisheth the body it affects, provokes by wringing of the minde, teares, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the Braine, which contraction doth straine together the moisture of the Braine, constraining thereby teares into the eyes; from which compression of the Braine " proceeds the HARD WRINGING OF THE HANDS, which is a Gesture of expression of moysture. This COMPECTINATION OR WEEPING CROSSE of the *Hand*, is elegantly described by *Apuleius*, in these words, *Palmulis inter alternas digitorum vicissitudines super genua connexis, sic grabatum cessim insidens ubertim flebam.* Where, as *Cresollius* observes, hee hath rightly conjoyned this Gesture of the *Hands* with weeping and teares. For 'tis the declaration of a mind " languishing for grief, and almost spent, and wea-

Apuleius lib. 3. Miles.

ried

ied with some vehement affliction. Which the brother of *Basil* the Great, elegantly setting out to our eyes, saith, *Complodis manus,* **digitos complicas, atque tuis cogitationibus* [*angeris.*] So also *Dio Chrysostomus* among the arguments and signes of mourning and lamentation, puts down **manuum complicationes, humilemq; sessionem.* Indeed the FOLDING and WRINGING OF THE HANDS in the naturall equipage of sorrow, hath ever passed for a note of lamentation. History, the mistris of life, and right Hand of experience, which is the mother of Prudence; holding up the Mirrour to Nature, wherein she may see her own actions represented in their true and lively colours, affords some confirming reflection of this Gesture. Wee reade that when *Heliodorus* that hated favourite of the Emperour *Valens* was dead and his corps carried forth to bee buried by the Beir-bearers, *Valens* commanded that many should attend on foot bare-headed, yea, and some also with HAND IN HAND, and FINGERS CLUTCHED ONE WITHIN ANOTHER, to go before the curst coarse of that bloudy villaine. Who (had not the Emperours command extorted this formality of sorrow from their *Hands*) had missed of so solemne exequies and interment.

" Gregor. Nyssen orat. 7. de beatitud. Dio Prusæus orat. 16.

" Ammian. Marcellin. lib. 20.

TO THROW UP THE HANDS TO HEAVEN is an expression of admiration, amazement, and astonishment, used also by those who flatter and wonderfully praise; and have others in high regard, or extoll anothers speech or action. The first time that this expression appeared in the *Hand* of Man, was certainly upon occasion of some new unexpected accident, for which they gave

" Admiror. Gest. IV.

"

" gave thankes to God, (who had so apparently manifested the act of his beneficence. And as it is a signe of amazement, 'tis an appeale unto the Deity from whose secret operation all those wonders proceed which so transcend our reason, which while wee cannot comprehend, wee RAISE OUR HANDS TO HEAVEN, thereby acknowledging the Hand and Finger of God. And that this is a naturall, and so by consequence an universall expression of the *Hand*, appeares by the generall use of this Gesture with all Nations. That passage of *Catullus* is well known. [*Admirans*] *ait hæc* * *manuſq; tollens Dii boni! &c.* To which intention of gesture *Horace* alludes,

Franc. Verul. nat. Hist.

Horac. lib. 11. Sat. 5.

" *Importunus amat* [*laudari*] *donec ohe jam*
" * *Ad cœlum manibus ſublatis! dixerit* ——

To this appertaines that of *Cicero*. *Hortenſius autẽ vehementer* [*admirans*] *quod quidem perpetuo Lucullo loquente fecerat, ut etiam* * *manus ſæpe tolleret!* And that of his in another place. * *Suſtulimus manus ego ut Balbus! ut illud neſcio quid, non fortuitum ſed divinum videretur.* And to this is referred that of *Livie*. *Ad quam vocem cum clamor ingenti alacritate ſublatus eſſet ac nunc complexi inter ſe gratulenteſque nunc* * *manus ad cœlum tollentes! &c.*

Cicero in Academ.

Idem lib. 7. epiſt. ad Cæſarem.

Liv. lib. 24

" " "

Applaudo Geſt. V.

TO CLAP THE RAISED HANDS ONE AGAINST ANOTHER, is an expression proper to them who applaud, congratulate, rejoice, assent, approve, and are well pleased, used by all Nations. For, applause as it is a vulgar note of encouragement, a signe of rejoycing, and a token and signe of giving praise, and allowance, doth wholly consist in the *Hands*. Whence *Cicero. Populus Romanus manus ſuas non in deſenden-*

Cicero ad Attic.

" "

dis

*da libertate, sed in plaudendo consumit.* Which hee spake of theatricall applause exhibited by the *Hand* of old. *Xenophon* expresseth this affection of the minde in a very cleare and eloquent kinde of speech, in these words: *Primipulus qui nos proxime discumbebat, rem intuitus, manus invicem complosit, ridensque lætabatur.* And *Histaspas* in the same Author speakes unto *Cyrus* in these words: *Unum solum ignoro, quinam modo ostensurus sim me gaudere bonis tuis: utrum manuum concussione utendum est, an ridendum, an aliud faciendum?* This publique token hath beene of old, and is so usuall in the assembly of a multitude, when they cannot contain their joy in silence, that there is nothing more common with them then by CLAPPING THEIR HANDS, to signifie their exceeding joy and gladnesse of heart, in so much as all Histories both prophane and sacred, abound with examples of this expression: out of which infinite store I shall produce but one or two for confirmation of this point. When *Iehoiadah* the Priest caused *Ioash* the sonne of *Ahazia* to be crowned King, and had brought him out, and given him the testimony, they made him King, and anointed him, and they CLAPPED THEIR HANDS, and said, God save the King. Which gesture retaines the same signification in divers other places of Scripture. When *Caius Valerius* entred the City of Rome ovant the affectionate favour of the people that stood in the streets appeared by CLAPPING OF HANDS, and great applause, striving a vie to exceed the songues chaunted by the Souldiers. When the Senate had granted the peoples desire that a Commoner should be chosen Consull with a Nobleman, and the Dicta-

Xenoph. Cyropæd. lib. 2.

Idem Cyr. lib. 8.

2 Kings 11. 12.

So Nah. alt.

Psal. 47. 1. 98. 8. Isa. 55. 12. Liv. lib. 4. Plutarch in the life of Camillus.

tor

Plutarch in the life of Camil.

tor had published the Decree of the Senate, confirming their desire; the common people were so joyfull, that they brought *Camillus* home to his house with great shouts of joy, and CLAPPING OF HANDS.

Idem in the life of Alcibiad.

When *Alcibiades* had one day in the market place given a largesse to the people out of his owne purse, the people were so glad at it, that they fell to shouting and CLAPPING OF THEIR HANDS for thankfulnesse.

Liv. lib. 45

The fourth day after the battaile fought by *Perseus* King of Macedon, even as the Playes and Games were exhibited in the shew-place, there was heard suddenly at first a confused humming noise, which spread all over the companies of the spectators, that a field was fought in Macedonie, and *Perseus* vanquished: afterwards arose a more cleare and evident voice, which grew at length to an open shout and CLAPPING HANDS, as if certaine newes had been brought of the same victory. The Magistrates wondred thereat, and made search after the authour of so sudden a gladnesse, but none would be found: and then verily it passed away as the momentany joy of some vaine and uncertaine occurrence, howbeit a joyfull presage of some good luck setled in mens hearts, and remained behinde, which was after confirmed by the true report of *Fabius Lentulus* and *Metellus* sent from the Consull.

Indignor. Gest. VI.

TO SMITE SUDDENLY ON THE LEFT HAND WITH THE RIGHT, is a declaration of some mistake, dolour, anger, or indignation: for so our learned Humanicians understand this Gesture, usurping it often in this sense. *Seneca* attributes this passion of the *Hand* to anger: for

in his description of an angry man he hath, *Parum explanatis vocibus, sermo prærruptus & * complosa sæpius manus.* And in another place shadowing out anger in her proper colours, he sets her out thus: *Dentes comprimuntur, horrent ac surriguntur capilli, spiritus coactus ac stridens, * articulorum ipsos torquentium sonus.* And in another place. *Adjice * articulorum crepitum cum seipsæ manus frangunt.* *Petronius* that great Doctor of iniquity and pleasure, conspiring in the like sense of the same expression, presents us with this gesture thus habited. * *Manibus inter se usque ad articulorum strepitum contritis.* And in another place he thus gives us the garb of anger and griefe, * *Infractis manibus ingemuit.* Neither are examples wanting in Histories to confirme the senses of this naturall expression. *Philo Judæus* of *Caius* the Emperour boiling with anger, and grievously fretting with indignation, [*Excandescebat*] *legens, multam præ se ferens* [*iracundiam*] *ubi vero desiit, * complosis manibus Euge! Petroni, inquit, non didicisti audire Imperatorem?* To confirme the naturall practice hereof by divine Authority and presidents taken out of the most Sacred History. Thus *Balack* in token of anger smote his *Hands* together when he was wroth with *Balam* that he would not curse the Israelites as hee desired. To which answers that of the Prophet *Ezekiel.* Thou therefore Sonne of Man prophesie and SMITE HAND TO HAND, &c. that is, strike thy *Hand* as men in griefe and anguish are wont to doe. The same signification of gesture hath that of the same Prophet. Behold therefore saith the Lord, I have smitten mine *Hands* upon thy covetousnesse that thou hast used, and upon the bloud that

" Seneca de ira, lib. 1. cap. 1.
" Idem li. 3.
" Idem cap. 4. de Ira.
" Petron. Satyr.
" Philo Judæus de lege ad Caium.
" Num. 24. 10.
" Ezek. 21. 14.
" Idem cap. 22. ver. 13.

" hath beene in the midſt of thee: that is, in token of my wrath and vengeance.

Explodo. Geſt. VII. TO CLAP THE RIGHT FIST OFTEN ON THE LEFT PALME, is a naturall expreſſion uſed by thoſe who mocke, chide, brawle, and " inſult, reproach, rebuke, and explode, or drive out with noiſe, commonly us'd by the vulgar in their bickerings, as being the Scolds taunting dialect, and the loud naturall Rhetorique of thoſe who Ovid met. lib. 5. declame at Billingſgate. Hence *Ovid* not unskilfull in this brawling property of the *Hand*, very ingeniouſly feignes the *Pierides* as they were " about to ſcould, and to CLAP THEIR HANDS with a diſgracefull noiſe, to have beene turned into Pies, and made Sylvan Scoulds. This (which is but the repetition of that ſtroake uſed in anger and indignation) is uſed in this ſenſe by the mir- Job 27. 23 rour of patience, Every man ſhall CLAP THEIR HANDS at him, and hiſſe at him out of their place. And the good man when his patience was tryed beyond ſufferance, fell into this habit of contention with his miſerable comforters, as appeares by the accuſation of *Elihu*. He addeth Job 34 37 rebellion unto his ſinne, hee CLAPPETH HIS HANDS amongſt us, and multiplieth his words againſt God: That is, as the gloſſe on our Bibles hath it, he ſtandeth ſtubbornly in maintenance of his cauſe. To this may bee referred that of the Lam. 2. 15 Prophet *Ieremiah*; All that paſſe by CLAP THEIR HANDS: they hiſſe and wag the head at the daughter of Jeruſalem. The ſame ſignification Ezek. 25. 6 hath that of the Prophet *Ezekiel*, Becauſe thou haſt CLAPPED THINE HAND, and ſtamped " with the feet, and rejoyced in heart with all thy

deſpite

despite against the land of Israel; Behold! there-
fore I will stretch out mine *Hand* upon thee.

TO appeare with FAINTING AND DEIECTED HANDS, is a posture of feare, abasement of minde, an abject and vanquished courage, and of utter despaire. The Prophet *Isaiah* calls this habit of dejection or consternation, the *faint Hand*, or the HAND FALLEN DOWNE. The Prophet *Ezekiel* and *Jeremiah* call this apparition of feare the *feeble Hand*. And the Authour to the Hebrewes most appositely, THE HANDS THAT HANG DOWN. The old Annals of Time, and the Journalls and Diaries of common life, which containe a narration and exposition of things done, give the best patternes of the *Hands* expressions, as being the most naturall Registers thereof; in so much as there are no interpretours so proper or able to informe us of the validity and use of this languishing carriage and behaviour of the *Hand*. An expression by gesture wee finde to have appeared in the *Hands* of *Prusias* King of Bithynia, a man of a most faint heart and abject spirit, who when he came to Italy to see the mansion place of the Empire of the world, when he entred into the Senate, standing at the gate of the Court right over against the Fathers, *Demissis* manibus limen salutavit*: which are the words of *Polybius* rehearsing a thing unworthy of Royall Majesty.

Despero. Gesius VIII.
Esa. 13.7. 35.3.
Ezek.7.17 Jer.6.24. Heb.12 12
Polybius.

TO FOLD THE HANDS, is a gesture of idlenesse, an expression often seene in the *Hands* of lazy Lubbers amus'd with sloath, who keepe their dull *Hands* so knit together, to maintain a

Otio indulgeo. Gest. IX.

" drowsie league with sleepe: for being loath to forgoe the pleasure of ease, they by this gesture doe as it were allure and play the bawds to indulge and procure their lusts delight more sweetly to cease upon their lyther bodies. Hence the Ægyptian Priests when they would exhibit an expresse character of lazinesse, or of a sluggish fellow good for nothing, one who would scarce entertaine a busie thought, lest it should worke some disturbance in his breast, or rowze his *Hands* from the complacency of their emboſom'd rest; they use to decipher a dull Sloe-worme of this lowzy Tribe, with his *Hands* thus enterlac'd as parallels in his bosome, as if they had there taken up their habitation, or did lye skulking to avoid worke, which is a Lion in their way. This gesture of the *Hands* as it is the sluggards common guise, who demands a little more FOLDING OF THE HANDS, and out of love to ease often neglects what his mouth requires at his *Hands*, (contented so he have *from Hand to mouth*, as if hee hated the more provident extension of a thought) is significantly brought in Sacred Writ, by a metaphor to upbraid and note out the despicable state of fooles and sluggards, time-spending loyterers of no esteeme, since the wisdome of man doth much consist in his *Hands*. *Salomon* unfolding the nature of a sloathfull person who FOLDETH UP HIS HANDS, (each *Hand* holding as it were the other from worke) and hideth his *Hand* in his bosome, in this last posture, he excellently sets out the nature, wickednesse, and punishment of sloath. The nature of it, in noting the sweetnesse of it to a sluggard; in that his *Hand* is in his bosome, hugging as it were his owne

Pier. Hieroglyph.

Pro. 19. 24

Dr. Jerm. paraph. med. upon the place.

owne lazineſſe. The wickedneſſe of it, in that his *Hand* is hidden: ſloathfulneſſe being ſo ſhamefull a thing, that it needeth to be concealed. The puniſhment of it, in that the ſloathfull man ſtarveth himſelfe. And in another place he is ſaid to hide his *Hand* in his boſome, that none might finde it, leſt by taking him thereby, hee might raiſe him up: or elſe as if he feared ſome *Cato Cenſorius*, who calling to ſee the *Hands* of men, refuſed thoſe that had ſoft *Hands*, as unworthy to be Citizens of Rome. Emphatically in one place of the Proverbs of *Salomon*, the *ſlacke* Hand of the ſluggard is moſt directly tranſlated, *the Hand of deceit*. Rightly doth the Originall call it *a Hand of deceit*, becauſe, for the moſt part, the *lazy Hand*, being not able to ſuſtaine it ſelfe, betakes it ſelfe to couſenage and deceit. The originall word in the fore part of the verſe, properly ſignifies the *bowing of the* Hand: becauſe *deceit* is *hollow*, and 'tis with the *hollow of the* Hand that the ſleights of deceit are practiſed. In the latter part of the verſe the word ſignifies the *whole hand*, the *ſtrength of the* Hand, for that it is which diligence uſeth, and by that it maketh rich.

Pro. 26. 15, 19. 24.

Pro. 10. 4. by Beda.

The garb of ſuch men who ſit crowching in the world with their arms a-croſſe, their mouths gaping, and their feet in one ſhooe; leading rather a beſtiall then a humane life, a famous Lawyer doth graphically deſcribe out of Eccles. thus:

Jacobus Lectius.

*En ſedet ignavus * manibus per mutua nexis*
*Pigritiæ donec merces accedat egeſtas,*
*Præſtat enim palmis, inquit, palma una duabus*
*Unica cui requies gemina quibus anxia cura.*

To this perſonall character *Weſtmerus* and other Com-

Westmer. in Psal. 74. 11. Commentators referre that Anthropopeia of the Royall Prophet, Draw thy right *Hand* out of thy bosome.

Tristem animi recessum indico. Gest. X. TO HOLD THE FINGERS INSERTED BETWEEN EACH OTHER A-CROSSE, is their sluggish expression who are fallen into a melancholy muse. To the signification of this Gesture accords the Oration of *Sextus Tullius* Liv. lib. 7. unto *Sulpitius Dictator*: You our Generall deem us your Army to be *Handlesse*, heartlesse, and armourlesse, &c. for what else may we thinke of it, that you an old experienced Captaine, a most valiant Warriour, should sit as they say with one *Hand* in another, doing nothing. Hence* *manibus* Erasm. Adag *compressis sedere*, in the Adage, is all one with [*Nihil facere, otio indulgere, aliis obesse.*] For, this gesture is thought to have a tacite force to damp the lively spirit of mirth and friendly communication. Hence 'tis in vulgar practice to accuse such men whose *Hands* in company fall into this posture, as Remora's unto the happy birth and wish'd-for progresse of conceit; and for dull Schismatiques that deny themselves to those with whom they converse: for, such whose thoughts stray out of season, minding not what others doe or say, by a mentall sequestration withdraw their soules as 'twere from their bodies, and while they over-prise their private thoughts, (exprest oftentimes by this disrespect of the *Hand*,) they seeme no other then to make a Solœcisme in society. Hence this gesture by the superstitious Ancients was held a note of impediment, and hath passed time out of minde for a kinde of secret sorcery. Whereupon the Ro-

mane

mane Senate gave out a ſolemne prohibition, that in all conſultations held by any Prince or Potentate, or any Generall of an Army, or any perſon that was preſent at any myſticall ſolemnity, none ſhould preſume to ſit or ſtand croſſe-legg'd, or in the foreſaid manner HAND IN HAND. Suppoſing this geſture did hinder the progreſſe and event of any act *in Hand*: or any conſult which by advice was to bee ripened for an expedition. They thought it alſo witchcraft but to ſit by one that had a practicall deſigne upon health by the receit of any medicine, either inwardly or outwardly appli'd. Nay, they thought this poſture was of force (alone) to hinder ſuch who were in labour, and did then need *Lucina's Hand*, and that ſuch could not bee delivered as long as any one preſent held the *Hands* thus mutually inwrapped: which piece of ſorcery was the worſer, in caſe the party did hold them about one or both his knees. This was well ſeene by the Lady *Alcmena*, when jealous *Juno* ſet one CROSSE-HANDED and croſſe-legged to hinder her delivery, as the ſtory goes. But the contrary geſture implyed quicke labour, or the felicity of being delivered. Thus in a Medall of *Julia* the Godly, the happy fruitfulneſſe of childbirth is implyed, wherein *Venus* holdeth a Javelin in her left hand, ſhewing her right *Hand* ſtretched out and ſpread, with this inſcription, *Venus genetrix*. But this placing one *Hand* upon another was ever held unluckie. Whence *Hippocrates* derides certain ſuperſtitious and knaviſh Emperickes for quack-ſalving Cheats, who bid men againſt the Epilepſie, *Nec pedem pedi* nec manum manui ſuperponere.*

Plin. nat. hiſt. lib. 28. cap. 6.

Ovid Met. lib. 8.

Pier. Hieroglyph.

Hippocr. de morbo ſacro.

Innocentiam ostendo. Gest. XI.

TO IMITATE THE POSTURE OF WASHING THE HANDS BY RUBBING THE BACK OF ONE IN THE HOLLOW OF THE OTHER WITH A KIND OF DETERSIVE MOTION, is a gesture sometimes used by those who would professe their innocency, and declare they have no Hand in that foule businesse, not so much as by their manuall assent; as it were assuring by that gesture, that they will keepe their Hands undefiled, and would wash their Hands of it: nor have any thing to doe therein. A gesture very significant, for the *Hands* naturally imply, as it were in Hieroglyphique, mens acts and operations; and that cleansing motion denotes the cleanesse of their actions. As this expression is heightned by the addition of water, 'tis made by the Ægyptians the Hieroglyphique of innocency. In token (also) of innocency this gesture was commanded the Elders of the neighbour Cities in case of murther. And it was practised by *Pilate* when he would have transferred from himselfe unto the Jewes the guilt of our Saviours blood; who when he saw he could not prevaile with the multitude for the delivery of Christ, he called for water and washed his *Hands*, I am innocent, saith hee, of the bloud of this just man, looke you to it. To this gesture that of the Psalmist referres, I will wash my *Hands* in innocency. And from this gesture came the Adage concerning mutuall good offices, *Manus manum, digiti interim digitos lavant*.

Pier. Hieroglyph.

Deut. 21. 6

Mat. 27. 24.

Psal. 26. 6.

Eras. Adag

Lucri apprehensionem plaudo. Gest. XII.

TO RUB THE PALMES OF THE HANDS TOGETHER, WITH A KIND OF APPLAUSE, MUCH AFTER THE MANNER AS SOME ARE WONT

WONT TO DO WHO TAKE PAINES TO HEAT THEIR HANDS, is an itching note of greedy haste, many times used by such who applaud some pleasing thought of deceit, that they have in their heads. This (I confesse) is somewhat a subtile notion: yet noted in some men by Phisiognomers, and to be found by an observation and marking of nature, for every minute thing if wee waite and watch the time of relation, will appeare an expression, from whose remonstrance wee may take arguments, for they issue out into notes, and breaking the barre of silence, by token speake and informe the eye. Hill Phisiog.

TO HOLD FORTH THE HANDS TOGETHER, is their naturall expression who yeeld, submit, and resigne up themselves with supplication into the power of another. This with the Ancients was * *manum dare*. Hence *Ovid*, Libertatē resigno. Gestus XIII.

*Omnia te* [*metuent*] *ad te* * *sua brachia tendent.* „Ovid. l. 1. eleg. 2.

To illustrate this by examples taken out of the ancient Registers of time. Thus *Vercingetorix* falling on his knees before *Cæsar*, and HOLDING FORTH HIS HANDS, exhibited the gesture of a suppliant. And thus *Diridates* King of Armenia exhibited the same obedience of gesture and submission to *Nero*. Thus the Legates of *Decebalus* with IOYNED HANDS after the manner of captives presented themselves unto the Senate; upon which, peace concluded, *Trajan* triumphed over the Dacians, and was sirnamed *Dacicus*. The Romanes that were in the Galley that were carrying the cup of gold to Delphos made of the jewels of the Roman Ladies, when hard by the Island of Æolus they were set upon Dion. lib. 40. Idem lib. 36. Nero. „ Idem Trajano. Plutarch in the life of Camil.

by"

" by the Gallies of the Lipparians, they used this expression, for they HELD UP THEIR HANDS and intreated, making no resistance. But for the signification of this gesture in submission, *Plutarch* is very emphaticall, who declaring the pride and power of *Tigranes* King of Armenia, sayes that hee had ever many Kings in his Court that waited on him: but amongst others he had foure Kings that waited continually on his person as footmen: for when he rode abroad any whither, they ran by his stirrop in their shirts. " And when he was set in his Chaire of State o give audience, they stood on their feet about his chair HOLDING THEIR HANDS TOGETHER, which countenance shewed the most manifest confession and token of bondage that they could doe unto him. As if they had shewed thereby that they resigned all their liberty, and offered their bodies unto their Lord and Master, more " ready to suffer, then any thing to doe.

Plut. in the life of Lucullus.

Protego. Gest. XIV.

TO EXTEND OUT THE RIGHT HAND BY THE ARME FORERIGHT, is the naturall habit wherein we sometimes allure, invite, speak to, cry after, call, or warne to come, bring into, exhort, give warning, admonish, protect, pacifie, rebuke, command, justifie, avow, enquire, direct, instruct, order, shew a generous confidence, hardinesse, and authority; give free liberty of speech, manifest a readinesse to answer, and make an apology for our selves, and appeare to undertake a businesse. All which acceptions of this gesture, though they more easily fall in the compasse of observation then they can be exemplified by au- " thenticall authority: yet Histories have taken notice

notice of most of the expressions of this gesture of the *Hand*. That it is significant in the six first senses, may bee collected out of many ancient Writers. Thus *Memmius Regulus* the Consull, in the Senate and presence of the Senatours, called *Sejanus* unto him. For thus *Dion* sets it downe. [*Inclamans*] * *manu portenta, Sejane* [*ades huc.*] And *Cyrus* when any of his friends were seene crowding towards him, as *Xenophon* hath recorded it, * *protensa manu* [*eos accersebat.*] The same gesture of invitation *Ahasuerus* used to *Esther*, when he signified her comming was according to his will. Wisedome also cloathes her words in the language of this gesture. Because I have called, & ye refused, I have STRETCHED OUT MY HAND, and none would regard. The Psalmist acknowledges himselfe to have used this gesture. I have called upon Thee. I have STRETCHED OUT MY HANDS UNTO THEE. ¶ This indicative gesture of the *Hand* our Savior used to direct and instruct the Jewes who were his brethren, when STRETCHING OUT HIS HAND to his Disciples, he said, Behold my mother, and my brethren. ¶ *Flavius Flaccus* made use of this warning gesture of the *Hand* in stead of speech; for when *Mutius* began to call the Tribes of the people to give their voices for the establishing of some new lawes, propounded by *Tiberius Gracchus*, in favour of the people, and he could not proceed according to accustomed order in the like case, for the great noise the hindermost made, thrusting forward, and being driven backe, and one mingling with the other; in the meane time *Flavius Flaccus* one of the Senatours, got up into a place where all the people might

Dion Cass. in Tiberio.

Xenoph: de Inst. Cyr. lib. 7.

Esth. 5. 2.

Prov. 1. 24

Psal. 88, 9.

Mat. 12. 49.

Plutarch in the life of Tiberius and Caius.

" might see him, and when he saw his voice could not be heard of *Tiberius*, hee made a signe with his *Hand* that hee had some matter of great importance to tell him. *Tiberius* [who soone understood this gesture of his *Hand*,] bade them make a lane through the preasse. So with much adoe *Flavius* came at length unto him, and bewray'd a conspiracy against him. ¶ *Valentinian* with good successe used this gesture of pactification and rebuke, when hee was pronounced before the whole Army Soveraigne Ruler of the Empire. For when hee addressed himselfe to make a premeditated speech, as he PUT FORTH HIS ARME *that he might speake more readily*, there arose a great mumbling that *out of* Hand there might a second Emperor be declared w^th^ him: *Valentinian* fearing to what the Souldiers confident boldnes might prove, HOLDING UP HAPPILY HIS RIGHT HAND, as a most hardy and redoubted Prince, daring to rebuke some of them as seditious and stubborne, delivered his minde without interruption of any. The Emperour having ended his speech, which an unexpected authority had made more confident, appeased them, and won them all to his minde; which was to choose his companion: who took afterwards unto him to be Colleague in the Empire, his brother *Valens*. ¶ That this gesture is significant to protect appeares by most passages of holy Writ, intimating the powerfull and gracious protection of God. Where the expressions by an *Anthropopeia* are taken from this gesture. Thus God having put *Moses* in the cleft of the rocke, covered him with his *Hand* while he passed by. And 'tis *No-*

Ammian. Marcellin lib. 20.

Exod. 33. 23.

*vinus*

*verinus* his obſervation, that with the Hebrewes *Caph* ſignifies both the *Hand*, or the hollowneſſe of the *Hand*, and a cloud. Hence *Pagninus* turns *protegam te manu mea*, into *operiam te nube mea*: a good coherens, ſaith he, *manus & nubis nexus*. In this ſenſe that of the Prophet *Iſaiah* is to bee taken, Under the ſhadow of his *Hand* hath he hid me. That is, he hath taken me into his protection and defence. And the Metaphors of an OUTSTRETCHED ARME and HIGH HAND are very frequent in Scripture to ſhadow out the powerfull protection of God in the two degrees of it, the ordinary and extraordinary. For in this repreſentation of power, there is the *Hand*, and the Arme, the *mighty Hand*, and out STRETCHED ARME; two degrees of power, both great, but one greater: that of the *Hand* is great, but ordinary; that of the Arme is greater, and commeth forth but upon extraordinary occaſions, every thing we put not to the Armes end. And their *Hands* are properly ſaid to be *ſhortned*, that have loſt the power to ſave and protect; a phraſe much uſed in holy Writ by the Prophets ſpeaking in His Name who made the *Hand*, the naturall Hieroglyphique of power. ¶ This geſture doth naturally import command. Hence Kings are ſaid to have LONG HANDS, as the Romane Poet,

*Quis neſcit * longas Regibus eſſe manus?*

The *Hand* found under the Table as *Veſpaſian* was at dinner, ſignified, as the Southſayers did then interpret, that command ſhould one day come to his *Hand*: and this was before he was Emperor. And *Crinagoras* a Greeke Poet very learnedly praiſing *Caeſar*, ſayes, his *Right Hand* was mighty to command, which by its majeſtique power and

Noverin. in Elc&. Sacr. Pagnin. in Lexico.

Iſa. 49. 2.

Iſa. 50. 2. 59. 1. Num. 11. 23.

Ovid.

Sueton. Veſpaſ.

autho-

thority, did quell the fiercenesse and presumptu-
1 Sam. 2. ous audacity of barbarous men. The secon
22. fall of Dagon the Idoll before the Arke o
God, by a flat acknowledgement confirmes this naturall signification in the *Hand*. For his head falling off from his body, and the *Hand* from the armes, shewed that it had not powe nor understanding in the presence of God; since the head fell off, which is the seat of Reason and knowledge, and the *Hands* (by which wee execute strength) were sundred from the armes.

1 King. 13 ¶ In the sense of direction *Jeroboam* STRETCHED OUT HIS HAND from the Altar, saying Lay hold on him; but his *Hand* hee put forth against the Prophet, dried up, and hee could not
Act. 24. 10 pull it in againe unto him. ¶ *Fœlix* the Governour made this signe unto *Paul*, to give him leave
Act. 26. 1. to speake. ¶ And thus when *Agrippa* said unto *Paul*, Thou art permitted to speake for thy selfe; *Paul* STRETCHED OUT THE HAND and answered for himselfe.

Triumpho Gest. XV. TO PUT OUT THE RAISED HAND, AND TO SHAKE IT AS IT WERE INTO A SHOUT is their naturall expression who exalt, brag, boast, triumph, and by exultant gesture expresse the raptures of their joy; they also who would declare their high applause, or would congratulate; and they who have drunke, doe commonly use the same gesture. In congratulatory exclamations either in the behalfe of our selves or others welfare, it is usuall and naturall. Examples whereo are yet fresh in the life of Memory. For we read that when the Antiochians understood that *Titus* was comming to their City, they could not

con-

ontaine themselves within their walls for joy; " Joseph. of
t all went out to meet him, and not only men, the wars
t women and children, expecting his comming of the
o. stounds off; and when he approached neere Jewes, l. 7.
nto them, they HOLDING UP THEIR HANDS
nto him saluted him with great joy and acclama-
ons. Hence Israel is said to have gone out of Exo. 14. 6.
Egypt with a HIGH HAND: that is, with great "
y and boldnesse. And this PROTENSION AND
XALATION OF THE HAND in signification
f mirth, jollity, pleasure, and delight, is so groun-
ed in Nature, that it is the common custome of
l Nations, when they are tickled with joy, that
annot be contained from breaking out into ge-
ure, OUT GOES THE HAND! So the Prince Homer.
d Father of Poets,

[*Deficiunt risu*] * *tolluntque per aera palmas.*

or, the *Hand* anointed as it were with the same
le of gladnesse wherewith the heart is reple-
shed, signifies its sensibility of the enlargement
f the heart, by this amplification of gesture, and "
aturall periphrasis of joy.

THE BECKING WITH THE RAISED HAND Silentium
hath beene ever with all Nations accounted postulo.
igne of craving audience, and intreating a fa- Gest. XVI
ourable silence. And how considerable an ex- ●
ression this gesture of the *Hand* was ever ac- "
ounted in this businesse, may be collected out
f the office of the common Cryer, whom wee Xiphil. in
nde in the monuments of the Ancients com- Hadrian.
anding silence by the *Hand* alone, without the
oice. Whence that of *Dion* may receive illu-
nation. *Præco cum* * *manum porrexisset, essetque ob* Dion Cas.
*am causam* [*silentium*] *consequutum, ut est consuetu-* in Hadr.
*do,* " lib. 69.

" *do, &c.* Which gesture if it were used by the Cry-
ers of Courts of Justice, would be more proper
and significant to procure silence, then by making
more noise, to engender peace, and their loud
way of reclaiming one auricular disturbance
with another. The learned inventions of the
L. Annæus Sen. de mor. Claud. Cæs. Ancients do ordinarily allude to this expression.
*Seneca* that witty contriver of that abusive Play
of the death of *Claudius Cæsar*, which he called
*Apocolocynthosis*, or Immortality gotten by
Mushromes, very elegantly brings in *Claudius*
the Emperour commanding silence with this
Heliod. Æthiop. Hist. li. 10. BECKING OF THE HAND. *Heliodorus* in his
History which hee preferred before his Bishop-
ricke, in that passage where the people (affected
with joy and pittie at the strange hap that *Cari-
clia* was knowne to be *Hydaspes* daughter) would
" not heare the Cryer that commanded silence,
makes *Hydaspes* himselfe to STRETCH OUT HIS
HAND to appease them, and bid them be still.
Barclay in his Euphormio. And *Barclay* brings in *Euphormio* when there
was a noise that he could not bee heard, with
THIS GESTICULATION OF HIS HAND, sig-
nifying that he had somewhat to say unto them.
Prophane Histories that containe a relation of
things really done, are not barren in this expres-
sion of the *Hand*. For when *Titus* was returned
to Rome, after the destruction of Jerusalem, and
Joseph. in the wars of the Jews, l. 7. his Father *Vespasian* and hee triumphed in com-
mon; as soone as they were set in their ivory Tri-
bunals, the Souldiers with loud voice declared
their valour and fortitude: *Vespasian* having re-
ceived their prayses, they offering still to speake
on in his commendations, he BECKNED WITH
" HIS HAND, and made a signe unto them to bee
silent

silent. When *Commodus* the Emperour was set in his throne to behold those famous Actors which were to celebrate a sacred Agon or Pageant in honour of *Jupiter Capitolinus*, and the Theater full of spectatours; before any thing was said or acted on the Stage, suddenly there starts out one in a Philosophers habit, with a staffe in his *Hand*, and a scrip on his shoulder (halfe naked) who running to the midst of the Stage, stood still, and BECKONING WITH HIS HAND for silence, discovered the treason of *Perennius* to *Commodus*. Herodian lib. 1.

Thus *Drusus* being sent to appease the rebellion in Pannonia, standing up upon the Tribunall, BECKONED WITH HIS HAND for silence to be made. Tacit Annal. l. 6

And after *Constantine* the Emperor was baptized, having caused a Throne to bee erected in the Palace of *Trajan*: he declared with the eloquence of a Monarch the reason which had moved him to alteration of Religion. His Oration being heard of all the world with great applause, in such sort that for the space of two houres the cryes of a great many were heard which made acclamations: at length the Emperour rose up, and MAKING A SIGNE WITH HIS HAND, required silence, which instantly made all that great multitude hold their peace. Causin Holy Court.

The most sacred History is not without examples of holy men who have significantly made use of this expression of the *Hand*. For wee reade that *Peter* BECKOND with his *Hand* unto them that were gathered together in *Maries* house to hold their peace. Act. 12. 17.

Thus *Paul* stood up and BECKOND with his *Hand*, and said, Men of Israel and ye that fear God, hearken, &c. Act. 13. 16.

And when *Claudius Lysias* the chiefe Captaine had given *Paul* licence to

Act.21.40 speake unto the people, *Paul* stood upon the greices of the Castle into which they were leading him, and BECKOND unto the people, and when there was made a great silence, he began his Apo-
Act.19.33 logy in the Hebrew tongue. *Alexander* likewise used this BECKING with the *Hand*, when hee would have excused the matter unto the people. In the Originall *Peter* is said κατασείσας τῇ χειρὶ σιγᾶν, *Manu silentio postulato*, as one Translation: *annuere manu ut tacerent*, as *Beza*: in the others the word σιγᾶν is left out: for, the BECKING MOTION OF THE HAND upon such occasions cannot well be understood otherwise then for a signe of craving audience.

Juro. Gestus XVII. TO LIFT UP THE RIGHT HAND TO HEAVEN, is the naturall forme and ceremony of an oath, used by those who call God to witnesse, and would adjure, confirme, or assure by the obligation of an oath. An expression first used by the *Hands* of the ancient Patriarchs, and is thought to have flowed from God himselfe, who
Thus Ex. 6.8. Num. 14.30. Deut.32. 40. in many places of holy Writ is brought in speaking of himselfe, to have used this gesture for confirmation of his gracious promises by the outward solemnity of an oath. Hence it was that *Abraham* said unto the King of Sodome, I have
Gen.14. 22. LIFTED UP MY HAND UNTO THE LORD, that is, I have sworne, that I will not take from a thread, even to a shooe latchet, &c. Unto this naturall expression the Psalmist alludes, HE LI-
Psal. 106. 26. TED UP HIS HAND, that is, he swore. And to the signification of this gesture of the *Hand*, some referre that passage of the Psalmist: Whose *Right*
Psal. 144. 8. *Hand* is a *Right Hand* of falshood: that is, they have

have forſworne and broke their vow. Hence by a forme of ſpeech taken from this expreſſion, To LIFT UP THE HAND, in the Scripture phraſe, is the ſame as to ſweare and take a ſolemne oath. With reference to the manifeſt atteſtation and ſignificant & obligatory force of the *Hand* in this buſineſſe, the late nationall Covenant was expreſly ordered to be tooke with the Right *Hand* held up on high. The Angels alſo when they ſweare doe it not without this manuall aſſeveration: for the Angell in the Apocalyps that *Iohn* ſaw ſtanding upon the ſea and upon the earth, when he ſware that there ſhould be time no longer, lifted up his *Hand* to Heaven. ¶ This vowing expreſſion of the *Hand*, *Marius* uſed in the battaile of the Cymbres, when he promiſed and vowed a Hecatomb or ſolemne ſacrifice of an hundred Oxen. Thus alſo *Catulus* vowed to build a Temple to Fortune for that day.

Ezek. 17. 23.20.5. 36.7.44. 12.47. 14. Zach. 2.9. Iſai. 3.7.

Apoc. 10. 5.

Plutarch. in the life of Marius.

TO EXTEND AND RAISE UP BOTH THE HANDS TO HEAVEN, is an expreſſion of eſtabliſhment, and a moſt ſtrong kinde of aſſeveration, implying as it were a double oath. There is a paſſage in the propheſie of the Prophet *Daniel* which doth confirme and illuſtrate this expreſſion. And I heard the man cloathed in linnen which was upon the waters of the rivers, when he HELD UP HIS RIGHT HAND AND HIS LEFT UNTO HEAVEN: which was a double oath, as our Gloſſe hath it. *Lauretas* upon this place ſaith, that the lifting up of the right and the left *Hand*, ſignifies an oath with a commination and a promiſe. *Ovid* well knowing this double forme of an oath, deſcribing *Philomela* frighted at

Aſſeverationē Dei atteſtor. Geſtus XVIII. Dan. 12. 7.

Lauretus in verbo Altitudo.

Ovid Metamorph. lib. 6. " at the comming of her sister *Progne*, as she strove to sweare and call the gods to witnesse to the purity of her thoughts, and that she was compelled to that dishonourable fact, very elegantly makes her HOLD UP HER HANDS for speech. Such an asseveration of gesture I lately observed in some at the publique taking of the last Nationall " Covenant, who as I conceived rather out of a zealous earnestnesse to ingage themselves in the Cause, then out of any affectation or privity to this double formality of a Vow, tooke the Covenant with BOTH THEIR HANDS HELD UP.

Xenop. de instit. Cyr. lib. 5. In the same posture of expression we finde *Gadatas* the Eunuch in *Xenophon* LIFTING UP HIS " HANDS TO HEAVEN, taking an oath.

Suffragor Gest. XIX " TO HOLD UP THE HAND is a naturall token of approbation, consent, election, and of giving suffrage. An expression of the *Hand* so common, that *Chirotonia* which properly is this gesture of the *Hand*, is usurped *per metalepsin connexi pro suffragio*. To this declaration of the *Hand* that elegant metaphor of the Prophet *Zephanie* is referred: The deepes made a noise, and LIFT

Zephan. 3.10. " UP THEIR HANDS ON HIGH, that is, shewed signes of their obedience and voluntary inclination, as by LIFTING UP THEIR HANDS. And when *Esdras* blessed God, the people LIFTING

Esdras 1. cap 9.47. " UP THEIR HANDS, to their audible, added a kinde of visible Amen, signed by this gesture of assent, which is as much in the language of the *Hand* as So be it. *Tully* makes mention of this

Cicero pro Flacco expression: If those Decrees that are received be rightly expressed, and singular excellent; not " declared so by judgements nor authorities, not

bound

bound by an oath, but by HOLDING UP THE HAND, and with great acclamation of the affected multitude. Hence both the phrase and practice of this gesture of approbation so frequently occurres in *Xenophons* Orations, who having made a proposition to the people, To whom this seemes good (saith he) let him HOLD UP HIS HAND, and all of them HELD UP THEIR HANDS. At the end of which Oration *Chirisophus* approving what *Xenophon* had said, requires the same expression at the peoples *Hands* in the same phrase, saying, He who approves of these things, let him signifie his assent by HOLDING UP HIS HAND. Then all of them HELD UP THEIR HANDS. And *Xenophon* arising againe to speake, concludes thus: Who assents to these things, let him HOLD UP HIS HAND, which they did accordingly. And so in many other places of his Oration. The signification of suffrage in this gesture may be further illustrated by the practice of the Athenians in that passage of *Thucidides*, where when *Cleon* and *Diotatus* had both delivered their opinions, the one most opposite unto the other, about the alteration of the cruell Decree of the Athenians against the Myteleans, the Athenians were at contention which they should decree; and at the holding up of hands they were both sides almost equall. And one sort of the Athenian Magistrates were χειροτονηται, Magistrates chosen by this gesture. Which indeed, is a most significant expression of the *Hand*; so naturally doth the *Hand* imply the will and consent thereof; for, what wee put our *Hand* unto we are infallibly understood to will and intend, and with counsell and advice to

Xenoph. de Cyr. minor. exped. l. 3. & 4.

Thucidides lib. 3.

Æschin. contr. Ctesiph.

" undertake, and promise our concurrence.

Respuo, Gestus XX. " THE FLIRTING OUT OF THE BACK PART OF THE HAND, OR PUT-BY OF THE TURNING PALME, is their naturall expression who would refuse, deny, prohibit, repudiate, impute, or to lay to ones charge, reject or pretend to lay for an excuse, or would twit and hit one in the teeth with a thing, and signifie disdaine. The minde of man being moved by distaste, in some significant gesture to utter and disclose her hatred and detestation: when she is displeased with any, she usually gives intelligence of her dislike in a discharge implyed by the significant dismission of the *Hand*, and such like signes, representing by gesture a willingnesse to rid her Hands of them. And this expression doth arise from the same cause that trembling and horrour do; namely from the retiring of the spirits, but in a lesse degree. For, the SHAKING OF THE HAND, is " but a slow and definite trembling. And is a gesture of slight refusall and dislike, being used often by those who refuse a thing, or warne it away. This was the entertainment *Antipatur* found at the *Hands* of his Father. For when he boldly came neare as though he would have saluted him, *Herod* STRETCHED OUT HIS HAND, and shaking his head, gave him the repulse, taxing his presumption, for daring to offer to embrace him, when he was guilty of so many treacheries against him. ¶ As it is a gesture that naturally without speech forbids, it was used by *Augustus*, when with his countenance and *Hand* he repressed those unseemly flatteries which were offered unto him. ¶ *Cecina* in his dreame

My Lord Bacons Nat.hist. Cent. 8.

Joseph of the warres of the Jewes.

Suet. Aug. cap. 53.

" used

used the like expression to the ghost of *Quinctilius Varus* stretching out his inviting *Hands* towards him, which he THRUST BACKE, refusing to follow. ¶ And to this gesture, as I conceive, may that passage of the Prophet *Zephanie* concerning the destruction of Nineveh bee referred, Every one that passeth by her shall hisse and WAG HIS HAND; that is, shall expresse his detestation. Although *Ribera* and others give it the sense of astonishment and insultation.

Tacit. Annal. lib. 2.

Zeph. 2. 15

Ribera in Isaiah.

TO SHEW FORTH THE HAND, AND SO FORTHWITH TO CALL BACKE AS IT WERE AND BRING IT AGAINE UNTO US WITH A WAVING MOTION, is a naturall Gesture, and a vulgar compellation, which we significantly use in calling for men whom we bid to come neare and approch unto us, which alluring habit in this matter is very naturall, ready, and commodious to explaine our minde and will, wherein there is a certain kind of forme or semblance of the thing signified. For wee seeme by this gesture to draw them to us. To the signification of this gesture appertaines that of the Prophet *Isaiah*: SHAKE THE HAND, that they may goe into the gates of the Nobles. That is, make a signe unto them to come by this invitting motion of the *Hand*. To this vocative, alluring and inticing compellation of the *Hand*, *Propertius* seemes to allude:

Invito. Gestus XXI.

Isai. 13. 2.

*Et me defixum vacua patiatur in ora*
*Crudelem * infesta sæpe [vocare] manu.*

Propert. Eleg. lib. 1

*Jovianus Pontanus* brings in *Mercurie* and *Perichalcas* inflicting punishments upon certaine Usurers and prophane Churchmen, where *Mercurie*

" rie is inforced to leave the execution of some of
Jovian. their punishments to *Pyrichalcas*, for *Charon* as he
Pontan. perceived stayed for him in the Port, and had a
Charon. long time beckoned to him with his *Hand*, and he
went to him to know wherefore hee called.
*Cacina* the Generall in his expedition against the
Germanes, stirred up by *Arminius*, had one night
a heavie dreame, which drove him into a feare.
Tacitus For he thought he had seene *Quinctilius Varus*
Annal. l. 2. rising out of the bogs, embrued all in bloud, calling
him by name, and STRETCHING OUT HIS HAND
TOWARDS HIM, which he thrust backe, refu-
" sing to follow.

Dimitto. TO WAG AND WAVE THE HAND FROM US,
Gestus ● is an expression by gesture significant to
XXII. " prohibit, bid one be gone, keepe off, forbid, dis-
misse, and bid farewell and adieu: in which there
is a certaine forme of the thing signified; for we
seeme by this gesture to put from us. Nothing
more ordinary in the occurrences of common
life then this gesture, practised in these senses, a
common custome to bid one keepe on his way,
and proceed who is returning to us; to SHAKE
" OUR HAND as farre as ever we can see, to bid
our friends farewell and adieu. *Ovid* according
the ingenious way of invention in Poets, to
heighten their fictions, and to set an artificiall
glosse of truth upon them, that they may seeme
more probable, upon every occasion brings in
the personages of his story using these naturall
Ovid Me- expressions of the *Hand*. Thus he brings in *Juno*
tamorph. bidding *Iris* hasten on a message on which shee
lib. 11. was sending her, doing it by SHAKING HER
" HAND into this naturall expression. And bringing

in

in *Ceyx* going to sea, and taking leave of his wife *Alcynoe*, when he was gone aboard and lanched out, she raising up her humid eyes, espyeth him in the poope of the ship, SHAKING HIS HAND, bidding her thereby adieu, which she answered by the same motion, and loving pursuit of Gesture the usuall consequence of expression with those who have formerly shewed themselves loath to depart. And bringing the ghost of *Ceyx* appearing to his wife *Alcynoe* in a dream to be drowned, at the end of his imaginary speech, he seems to adde tears, and this departing gesture of his *Hand*, bidding her for ever farewell. *Burton* in his symptomes of Love Melancholy, makes this [*longum vale*] of the *Hand*, a peculiar property of lovers. A lover loath to depart will take his leave againe and againe, and then come backe againe, looke after, SHAKE HIS HAND, and wave his hat a far off.

Idem lib. eodem.

Idem lib. eodem.

Burt. Melancholy. par. 3. sect. 2.

TO SHEW AND SHAKE THE BENDED FIST AT ONE, is their habit who are angry, threaten, would strike terrour, menace, revenge, shew enmity, despite, contemn, humble, chalenge, defie, expresse hate, and offer injury, tell one what he must looke for at their Hands. When anger a fit of the invading appetite, hath tooke hold of our spirits, and that we are incensed by some affront we cannot brooke, we use to threaten, to call the trespasser to account by this gesture of the *Hand*, occasioned by the violent propensity of the minde, and strong imagination of the act of revenge. Hence Phisiognomists in reference *ad morem apparentem*, or according to their rule of apparence, observing the fashion of men in

Minor. Gestus XXIII.

Franc. L. Ver. Nat. Hist.

in this effect of passion in the *Hand*, conclude such persons to be hasty, cholericke, revengefull, and apt to take or give offence, who customarily use to hold their *Hand* in this posture. If we should goe over the Chronicles of all ages, and trace this naturall gesture of the *Hand* through those records which beare witnesse of times and the manners of men; we should meet with many examples of this angry expression of the *Hand*. Some few copies of this originall affection will serve to confirme and illustrate the acception of this gesture, in this sense, and signification. Thus Zonaras. *Leo Armenus* Emperour entring into the prison by night, and seeing *Michael Balbus*, and the Warden of the prison with him, and almost asleep, declared his anger by the AGITATION OF HIS HAND. *Papias* the Warden fearing the anger of the Emperour, in conclusion conspired with the same *Michael*, and on the very night of the nativity of our Saviour slew the Emperour. Tacit. hist. lib. 1. Thus the Souldiers of *Vitellius* Army BENT THEIR FISTS against the Ambassadours of the Helvetians, who came to treat that their City might not be razed, which the Souldiers (greedy of revenge) had importunately called for to be razed, and *Vitellius* for his part spared no threats. Thus the Senate BENT THEIR FISTS against Idem. Hist lib. 4. *Sariolenus Vocula*, and ceased not to offer violence untill he had departed the house. Thus also *Agrippina* mad and wilfull after her favourite *Pallas* was displaced from the charge that *Claudius* Idem Annal. lib. 18 had given him, gave out threatning and thundering speeches, yea not forbearing the Princes eares, and after her bitter threats, BENT HER FIST toward *Nero*. Thus the Souldiers in Pannonia

nonia threatned with the FISTS those they met of the guard, or *Cæsars* friends and familiars, as desirous to picke quarrells and raise sedition. Free-men, bond-slaves, also were feared, threatning with words and FISTS, their Patrons and Masters. The Italian vulgar doe most resent the indignity of this minatory AGITATION OF THE HAND exhibited against them. Annal. lib. 1. Idem Annal. 3.

TO HOLD OUT THE HAND HOLLOW IN MANNER OF A DISH, is their habit who crave, beg, covet, and shew a greedy readinesse to receive; and there is a certaine forme or semblance of the thing implied, in this unusuall capacity of the *Hand*. From the naturall signification of this posture, that biting adage had its originall which taxeth the lucrative greedinesse, of the Athenians; *Atheniensis, vel moriens, * cavat manum*. This gesture of receit to an ingenious and honest man hath been accounted a kinde of reproach, as appeares by the witty saying of *Julian* the Emperour. For when by a certaine solemn order or custome, there were certaine Messengers or Pursivants brought into the consistory, to receive gold; among others, one of the company tooke it, not as the manner is, in the lappet of his mantle spread abroad, but with the hollow ball of both *Hands*; and with that these Pursivants or Intelligencers (quoth the Emperour) can skill to catch, and not to latch money. Hence it was that the *Hand* of *Ruffinus* governour of the East under *Honorius* the Emperour, was carried about through new Rome, after his death, in mockery, fashioned after this manner, which *Claudian* hath elegantly expressed in his death: Mendico. Gestus XXIV. Eras. Adag Ammian. Marcel. lib. 16. Hieron. Zosimus.

*Dextra*

Claud. in cæd Ruffini.

" *Dextra quinetiam, ludo conceſſa vagatur.*
*[Æra petens] pœnaſq; animi perſolvit avari*
*Terribili lucro, * vivoſq; imitata retentus,*
*Cogitur adductis digitos inflectere nervis.*

*Corippus* very ingeniouſly ſhadows out the rapacity of a company of Plebeians inferred from this Geſture of the *Hands*:

Corip. Africe de laud. Juſt. lib. 4.

——* *Palmaſq; capaces*
*Tendere; quo veniens late pluat aureus imber.*

And a little before he ſaid,

——* *Exertas [ad munera] tendere dextras.*

This entertainment *Marcus Antoninus*, the Imperiall Philoſopher, received at the *Hands* of the greedy multitude when he came to Rome. For when in an oration, he made to the people, among other things, he had ſaid, that he had been abſent in his travells many years; the multitude cried out, eight; and with STRETCHED OUT HANDS, ſignified how they craved that they might receive ſo many *Aurei*, for a congiary: at which the Emperour ſmiled, and ſaid alſo, eight; and afterwards gave them eight *Aurei* a piece; ſo great a ſumme, as they never received at any Emperours *Hands* before. *Pierius* ſaith he had ſeen the ſigne of *Philemon* in Rome, holding a booke ſhut, and tyed very ſtreight in his left *Hand*, and his right *Hand* diſh'd in this manner: ſo that he ſeem'd to demand the price, which unleſſe they paid him downe in his *Hand*, they ſhould not have his booke; for they report him to have beene a writer of Comedies, who was wont to ſell his labours at a very deare rate. And *Ariſtophanes* hath a jeſt in one of his Comedies, where *Phidolus* brings in the gods for an example: To whom when we tender ſupplication

Dion lib. 71. in vit. Anton. Phil.

" That is, 200. drachmes, as Dion.

Pierius in Hieroglyp lib. 35.

Ariſtoph. in concionatricibus.

"

plication for ſome good, they ſtand HOLDING THEIR HAND UPWARDS; not as they would give, but as they would receive ſomewhat. *Barclay* who is every where very elegant in his alluſions to naturall geſtures, reflecting upon the ſimilitudes between this geſture, and the poſture of the *Hand* in giving, brings in *Euphormio* deſcribing the ſtatue of a goddeſſe, that held her left *Hand* very open, but ſtretched out her right *Hand* with ſuch a womaniſh feigning and colourable pretence, that you could not tell whether ſhe had rather give or take. This is the beggars craving poſture. Yet covetouſneſſe hath bowed the *Hands* even of Emperours to the ſignificant practice thereof. For *Suetonius* reports that *Octavius Auguſtus Cæſar*, by occaſion of a viſion by night, begged yearly upon a certaine day money of the people, and HELD OUT HIS HAND HOLLOW to thoſe who brought him brazen dodkins, or mites, called *Aſſes*. And the ſame Author hath obſerved as much in *Veſpaſian*, who was ſo famous for raiſing profit out of his Subjects urine and his *dulcis odor lucri ex re qualibet*. For when certaine Ambaſſadours brought him word that there was decreed for him at the common charges of the ſtate a Giant-like image that hee would coſt no meane ſumme of money, he commanded to raiſe the ſame immediately, SHEWING therewith HIS HAND HOLLOW. Here is the baſis, quoth he, and pedeſtall for it ready.

Barclay. Satyr.

Sueton in the life of Octa. Aug. Exſ.

Idem Veſpaſiano.

TO PUT FORTH THE RIGHT HAND, SPREAD, is the habit of bounty, liberality, and a frée heart; thus we reward and friendly beſtow our guifts. Hence TO OPEN THE HAND in

Munero. Geſtus XXV.

" in the Hebrew phraſe implyes to be free-hearted, munificent, and liberall. For, the Hebrewes when they would expreſſe a profuſe munificence, they ſay *Jad pethucha*, that is, *Manum apertam*: from whence perchance the Turkes borrowing the conceit, are wont to ſet forth Liberality by an OPEN HAND. The ſonne of *Sirach* knowing that the exerciſe of Bounty and Prodigality requires in a manner the like geſture and expreſſion of the *Hand*; ſpeaking of the unjuſt ſpend-thrift waſting of his goods, ſaith, That while he OPENETH HIS HAND he ſhall rejoyce. And the Greekes in old time (ſaith *Pliny*) called the *ſpan*, or *ſpace of the Hand from the thumb to the little fingers end*, *Doron*, which is the reaſon that gifts be in their language called *Dora*, becauſe they bee preſented with the *Hand*. Hence Phiſiognomiſts ſay ſuch who cuſtomarily uſe to hold the *Hand* extended out are of a liberall complexion of minde; arguing from this liberall property of the *Hand*. And there is a tradition our Midwives have concerning children borne OPEN HANDED, that ſuch will prove of a bountifull diſpoſition, and franke-handed. Infants indeed for the moſt part come into the world with their *Hands cloſ'd*; thereby notifying, as a Rabbi obſerves, that God hath given them the riches of this world, and as it were ſhut them up in their *Hands*: whereas on the contrary, dying men are wont to EXTEND AND STRETCH OUT THEIR HANDS AND FINGERS, thereby willing to ſignifie that they relinquiſh the world, and have no longer to doe with the things thereof. Which is the only good action the *cloſe-handed* Miſer doth, who when death opens and unlockes his *Hand*, doth

Leunclavius Hiſt. Muſſel. lib. 4.

Eccleſiaſt. 40. 14.

Plin. Nat. Hiſt.

Buxtorph.

doth by this necessary posture of bounty, give a-
way and bequeath, and as it were manumitt what
he could no longer with-hold from the next pos-
sessor. *Bellarmine* relates a story of *Stephen* King Bellarm.
of Hungary, whose *Hand* was found whole and in vit. S.
uncorrupt after his death. And casting in his Stephani.
minde what might be the reason why God was
pleased miraculously to preserve his *Right* Hand
onely, with the skinne, bones, and nerves, when
the other members were resolved into their first
elements, delivers his opinion, thus: Truly I
thinke that in this miracle God was willing to
shew the depth of his divine councell, that cha-
rity excells all other vertues. Deservedly there-
fore did the *Right* Hand of this holy King remain
uncorrupt, which was alwayes flourishing with
the blossomes of mercy, and which in relieving
and distributing gifts to the poore, was never
empty or indisposed. God (indeed) who OPENS
WITH HIS HAND, and filleth every living
thing with his blessings, out of his infinite boun-
ty deales out liberally his divine Almes to his
creatures with both his *Hands*. Whence Divines
distinguish the gifts of God into those of his
*Right Hand*, and those of his *Left*, to wit, into *spi-
rituall* and *temporall*. *Dextra Dei est unde grata
proveniunt*. Hence the *Aramites* by a *Right* Hand
understand the effuse benignity of God. *Maldo-* Maldonat.
*nat* commenting upon the words of our Saviour, Comment
*Let not thy left Hand know what thy right Hand* in Mat. 6.
*doth*, gives a reason why in this place, contrary
to the custome of Scripture, the *Left* Hand is na-
med before the *Right*, and action attributed to
the *Right Hand*, and knowledge to the *Left*. For
it is therefore done (saith hee) because wee are
wont

" wont to reach out our almes (which our Saviour there speakes of) with our *Right Hand*, hence called *Manus eleemosinaria*, and not with our *left*, and al other works that are done with the *Hand*, the *Right Hand* does them, the *Left* as a helper doth assist; so that if it had eyes it could not bee ignorant what the *Right Hand* did: wherefore Christ would have us so to exercise this Hand with workes of charity, that our *Left Hand* (which is wont to be not onely conscious, but accessory to all the actions of the *Right Hand*,) should not so much as know or take notice thereof. *Cresollius* judiciously scanning these words of our Saviour, *Let not thy left Hand know what thy right Hand doth*, tells us that it is a symbolicall expression very like to the Hieroglyphiques of the Ægyptians, and therefore the force and sense of this admonition, is to be sought out of the nature and usuall signification of both the Hands. As for the *Right* Hand, it is altogether OPEN, free, and manifestly put in action. Wherefore for its part it denotes an ingenuous candor and virtue, whose glory is most perspicuously set out by action; but more especially the *Right Hand* signifieth liberality, and for that cause chosen to bee the hieroglyphique of a most beneficent and plentifull largesse: whereas the *Left* Hand hath a contrary Genius, and is observed to be of a close and retired nature: this *Niggard* out of a skulking disposition affecting secresie, and the subtile leisure of a thrifty vacation. So that this Symboll of our Saviour insinuates thus much: If thou art disposed to communicate thy goods to relieve the wants of thy brother, and to shew forth the liberality of thy minde, take not counsell of thy

Cresol. Anthol. Sacr. ✠

*Left*

*Left* Hand: minde not what the covetous desire of goods, and the thirst of having, require at thy *griping* Hand; let the *Right* Hand prevaile with thee, the index of beneficence, and pledge of commiseration, the accuser of covetousnesse. Let that muck-worme the *Left* Hand earth it selfe in avarice, and keepe silence by an uncharitable retention, which doth not love to scatter, but to snatch away; not to bestow, but a long time to retaine. How many *Scævola's* or *Left-handed* Donatists in matter of bounty doe our times afford, within the frozen hold of whose sparing *Hand* Charity is quite starv'd with cold? And how many who fearing the Moralists *Bis dat qui cito dat*, with the old Courtiers glosse, that the sooner suiters are dispatched, the sooner they will returne againe: by sinister delay hold them in suspence, while their courtesies hang to their fingers ends like Bird-lime, and will not come away? These the Heathen man would call *viscata beneficia*, we *left-handed favours*. Seneca. These men, as if they were restrained by some *sumptuary Law*, made against the naturall munificence of the *Right Hand*, refer all matters of beneficence to the penurious discretion of the *Left* Hand. Nay, are there not some, who as if they held ignorance to bee the mother of thrift, to elude this *nesciat* of the Gospel, have made their *Hands* strike a league together, and agree never to know any such thing one by the other?

TO EXTEND AND OFFER OUT THE RIGHT HAND UNTO ANY, is an expression of pity, and of an intention to afford comfort and relieve: used also as a token of assurance, peace, securi- Auxilium fero. Gestus XXVI.

and promised safety, and salvation. An expression much desired by those who are in distresse, and are not able to shift for themselves, who use to call for the guift or auxiliary loan of this *Hand*; for thus *Palinurus* calls to *Æneas*,

Virgil. Æneid Eras. Ada. Sym. l. 3. Epist. 67. Cas. l. 4. Epist 26. Pier. Hier. lib. 35.

*Da dextram misero & tecum me tolle per undas.*

Hence **Dare manum alicui vel* **manum admovere sign.* [*opem & auxilium ferre.*] *Symmachus* calls this [*adjutricem*] *manum* the helping *Hand*. *Cassiodorus* **Dextram* [*salutarem*] the comfortable *Hand*; and with *Isidor*, it is the witnesse of salvation. *Pierius* makes this gesture the hieroglyphicke of fortitude and aid, in which sense it is very frequently used by the learned Romans. The same manner of expression hath prevailed also with the Greeks, and with the Hebrews likewise; for so saith the Scripture, The wicked lend one another the *Hand*, but in vaine; for though HAND JOYNE IN HAND, the wicked shall not scape unpunished. The like expression of gesture is frequent in sacred Writ. The Prophet *Isaiah* in reference to the signification of comfort, saith, they shall not STRETCH OUT THE HANDS for them in the morning to comfort them for the dead: And *Salomon* speaking of the vertuous woman, saith, She spreadeth out her *Hands* to the poore, and putteth forth her *Hand* to the needy. To this intent, Jesus immediately STRETCHED FORTH HIS HAND, and caught up sinking *Peter* crying out unto him to save him. And so significant and demonstrative to succour and support is this gesture, that *Uzza* for putting forth his *Hand* to stay the Arke of God, was smitten with death for that speaking errour of his *Hand*. This gesture of succour and relieve,

Proverb. 11. 21. Psal. 38. 7. 20 6. 44. 3 139. 10. Isa. 16. 7. Proverb. 31. 20. Matt. 14. 31. 2 Sam. 6. 6

hath

hath been obſerved in ancient coines, ſtamped with the image of the goddeſſe *Ops*, by that poſture, promiſing a willingnes to helpe all that invoke her name. ¶ This geſture is (alſo) a naturall token of aſſurance and promiſed ſafety. Thus the King of Perſia ſaved *Mentors* life by REACHING HIM HIS RIGHT HAND. *Ammianus Marcellinus* ſaith the ſame of one *Nebridius*, who was the only man that refuſed to conſpire with others againſt *Conſtantius*, and therefore to ſave himſelfe from the fury of the Souldiers who had drawne their ſwords upon him, flying with all ſpeed he could make to *Julian*, beſought him, that for aſſurance he would vouchſafe to GIVE HIM HIS RIGHT HAND; whereunto *Julian* made anſwer, what ſhall I keep eſpecially for my friends, in caſe thou touch my *Hand?* but goe thy wayes from hence whither thou wilt, in ſafety and ſecurity.

Pierius Hierogly. lib. 35.

Pleth. Geniſt rerum Græc. l. 2.

Ammian. Marcellin. Hiſt. l. 21. cap. 4.

TO LET DOWN THE HAND with intent to reare ſome languiſhing creature from off the ground, is a greater expreſſion of pity and commiſeration, then to afford a STRETCHED OUT HAND to one who riſeth of his owne accord; for betweene theſe expreſſions the Learned have made a diſtinction: To this expreſſion I finde that of the Pſalmiſt referred, Send downe thy *Hand* from above.

Commiſereor. Geſtus XXVII.

Pſal. 144. 7.

TO STRIKE A TABLE OR SOME SUCH LIKE THING WITH THE HAND, is the geſture of one angry or grieved in minde, and very impatient. To which geſture that of the Prophet *Ezekiel* is referred, Thus ſaith the Lord God, SMITE

Iraſcor. Geſtus XXVIII.

Ezek. 6. 11

" WITH THINE HAND, &c. By this signe inciting the Prophet to signifie the great wrath and destruction to come. The natural reason of which gesture is, the minde fretted that it cannot meet with a revenge, doth *out of* Hand endeavour to quench her fervent heat some other way, to wit, by STROKES or noise, or some other remedy, which somewhat ease the minde. To descend downe into our owne Historie for an example of this patheticall motion of the Hand, a Royall Copie whereof we have in a Prince, whose passions were, as himselfe, great, to wit, *Henry* the eight, who demanding of one of his Physicians whose patient Cardinall *Woolsey* was, what distemper *Woolsey* had, who then was sicke, the Doctor replyed, what disease soever he hath, hee will not live to the end of three dayes more. The " King STRIKING THE TABLE WITH HIS HAND, cryed out, I had rather lose two thousand pounds then hee should dye, make haste therefore you and as many Physicians as are about the Court, and by all meanes endeavour his recovery. Another example of this expression I finde in our Chronicles, before the times of this Prince, and that is in the Duke of Gloster, Protectour to young King *Edward* the fifth. For among other passionate gestures which accompanied his changed countenance, when he accused the Queene Mother and her complices of plotting his death, and my Lord *Hastings* had adventur'd to returne some answer to his fierce interrogatory, submissively saying, If the Queene have conspired,---- The word was no sooner out of the Lord *Hastings* mouth, when the Protectour " CLAPPING HIS HAND UPON THE BOARD,

My Lord Bacons Nat. Hist.

Godwyns Annals of Hen. 8.

Sir Rich. Baker Chron. of the K. of England.

BOARD, and frowningly looking upon him, said, Telleſt thou me of If and And, I tell thee, they, and none but they have done it, and thou thy ſelf art partaker of the villany, &c.

TO HOLDUP THE HAND HOLLOW ABOVE THE SHOULDER POINTS, AND TO SHAKE IT IN ORBE BY THE TURNE AND RETURNE OF THE WREST, is their naturall expreſſion who encourage, embolden, and exhort one to be of good chéere. *Antonius* in ſtead of ſpeech ſignificantly uſed this geſture. For it is written of him, that while he was ſetting his men in order of battaile at Actium, being reſolved for a navall fight, to end the controverſie betweene *Octavius Cæſar* and him for the Monarchie of the world; there was a Captaine and a valiant man that had ſerved *Antonius* in many battailes and conflicts, and had all his body hacked and cut: who as *Antonius* paſſed by him, cryed out unto him, and ſaid: O noble Emperour, how commeth it to paſſe that you truſt in theſe vile brittle ſhips? what, doe you miſtruſt theſe wounds of mine, and this ſword? Let the Ægyptians and the Phœnicians fight by Sea, and ſet us on the main land, where we uſe to conquer, and to bee ſlaine on our feet. *Antonius* paſſed by him and ſaid never a word, but only BECKOND TO HIM WITH HIS HAND and Head, as though he willed him to be of good courage, although indeed he had no great courage himſelfe.

Cohorto. Geſtus XXIX.

Plutarch in the life of Antonius.

TO EXALT OR LIFTUP THE STRETCH'D OUT HAND, is the habit of one attempting to doe and take ſome famous exploit in Hand: and

Præclara aggredior. Geſtus XXX.

"and is a naturall posture of an exalted and victorious power. Hence he is said to have his RIGHT HAND EXALTED who is made powerfull and
Mich.5.9. glorious. Hence the Prophet *Micha*: Thy HAND SHALL BE LIFTUP upon thine adversaries: that is, Thou shalt overcome and be victorious. And to this gesture the Psalmist alludes,
Psa.89.41 Thou hast SET UP THE RIGHT HAND of his ad-
Deut.32. "versaries. Wee reade in Deuteronomy, that the
27. Lord would have scattered his people, but hee feared their enemies should wax proud, and say our HIGH HAND and not the Lord hath done
Job 38.15 all this. And that mirrour of patience; The HIGH
Psa.10.12 ARME of the wicked shall be broken. The Psal-
Psa.89.13 mist using the expression and signification of this gesture in great attempts: Arise O Lord, LIFT UP THINE HAND. And againe, Thou hast a mighty Arme, strong is thy *Hand*, and HIGH IS
Exod.6.6. THY RIGHT HAND. And the Scriptures ge-
Deut.4.34 nerally under the metaphor of this gesture sha-
7.19.9.29 dow out the power of God manifested in the de-
Jer.32.21. "livery of the children of Israel out of Ægypt,
1 King. 8. who under this phrase is significantly said to have
42. brought them out from thence openly, and by maine force. ¶ That it is significant in their *Hands* who goe about to *set in Hand* a businesse, to omit other confirmation, appeares in *Pharaohs* speech to *Joseph*, were he said unto him, I am *Pharaoh*,
Gen.41 and without thee shall no man LIFT UP HIS
44. HAND in Ægypt. Examples of this attempting gesture are not wanting in prophane Histories. For the day on which the battaile of Pharsalia
Plutar. in was strucken, *Cæsar* seeing *Crastinus* in the mor-
the life of ning as he came out of his Tent, asked him what
Cæsar. he thought of the successe of the battaile? *Cra-*
"

*stinus*

*ſtinus* STRETCHING OUT HIS RIGHT HAND unto him [which was a mute omen hee ſhould have the *Better Hand* of his enemies that day] cryed out aloud, O Cæſar, thine is the victorie; and this day ſhalt thou commend mee alive or dead: and accordingly brake afterwards out of the rankes, and running amongſt the midſt of his enemies, with many that followed him, made a great ſlaughter: at laſt one ran him into the mouth, that the ſwords point came out at his neck, and ſo ſlew him.

TO PRESENT THE HAND, is their expreſſion who profer or deliver a thing as their act and deed. And the Verbe *profero* which hath the ſignification to profer and preſent a thing, ſeemes to imply the very geſture. This was the firſt expreſſion that ere appeared in the *Hand*, and was uſed by *Eve* in the fatall profer of the forbidden fruit unto the firſt man. And it was required in the old Law at the *Hand* of the *offerer*, who was to preſent his offering with his owne *Hand*: for in religious duties there was never a proxie allowed, ¶ As it is ſignificant in delivery of writings as our act and deed, it is moſt apparantly ſeene in its ſignification at the delivery of Deeds (ſo called from this geſture, for this is that which gives force to all legall conveyances, and without this expreſſion Liverie and Seiſin is of none effect. ¶ A ſemblance of the ſame geſture wee uſe when wee would take or accept what is profered and delivered into our *Hands*. And that ſimilitude of poſture ſeemes to imply a correſpondency and a favourable inclination to entertaine their offer, as if they therewithall profered thanks for

Profero. Geſtus XXXI.

Gen. 3. 6. Mal. 2. 13.

Eccles. 15. 16. for the same. To the naturall purpose and meaning of this gesture, the Sonne of *Sirach*: He hath set fire & water before thee, STRETCH FORTH THY HAND unto whether thou wilt: that is, take or accept of which thou wilt: for by a metonymy of the adjunct the signe is put for the thing signified. This was the second gesture of any signification that is recorded to have appeared in the *Hand*, and the first that shewed it selfe in the *Hand* of the first man *Adam*, when hee accepted of that forbidden fruit, with which hee tooke a curse that filled his *Hand* with labour, and forced it often to advance to wipe his sweating browes. From this unhappy gesture the *Hand* may be well called *Manus à manando*, because all evill proceeded from this action. Two uses the *Hand* was chiefly ordained for, to *take*, and *doe*, as *Galen* well observes: but Man took so ill with it at first, that he undid himselfe. The misguided *Hand* would be reaching at the Tree of knowledge, but prohibited by an expresse caveat, was prevented from putting forth it selfe to the tree of life.

Gen. 3. 6.

Galen de usu part. lib. 2.

Gen. 3. 22.

Effœminate festino. Gestus XXXII.

TO WAG THE HAND IN A SWINGING GESTURE, is their naturall expression who would endeavour to hasten and assist themselves in progressive motion, and withall denotes a kinde of wantonnesse and effeminacy. *Aristotle* sayes, that man could not walke unlesse he were assisted by the motion of his shoulders, and that the SWINGING OF HIS ARMES doth much help the bodies transportation in leaping: which men by instinct knowing, doe many times fall into this gesture upon such occasion. Hence *Phisiognomica*

Arist. de gress. animal.

*micall Philoſophers* who know that every man hath his peculiar genius, cauſing that native difference of habilities in men; obſerving the operation of theſe ſpirits as they are matched and conjoyned to outward geſtures, which by a kind of tacit character give out the manner of their complexion; doe eaſily diſcerne the differences of ſpirits by arguing ſyllogiſtically from the naturall habit to the genuine or contracted, which cuſtome makes more perſonall; for as mens preſent paſſions and inclinations are brought by nature into act; ſo men following the vogue of nature, are wrought to a reiteration of that action, untill the *Hand* hath contracted a habit. The reſult of theſe Phiſiognomers falls thus into a grand axiome of their art, that whoſoever is (as by a perſonall propriety and actuall condition) cuſtomarily ſeen to uſe the geſture of any naturall affection; he is by habituall complexion very incident to that affection, exhibited by that geſture. Hence *Seneca*, not unskilfull in this art of Chiromanticall Phiſiognomie, makes the CUSTOMARY WAGGING OF THE HAND TO AND FRO, a perſonall character of effeminacie and impudence. *Impudicum & inceſſus oſtendit, & * manus mota, & relatus ad caput digitus, & flexus oculorum*: The gate, the turning of the eye, the finger on the head, and the WAGGING OF THE HAND, ſhew a ſhameleſſe wanton. And *Marcus Cato* was wont to ſay, he would not have him for a ſouldier, that WAGD HIS HAND AS HE GOETH, removes his feet as he fighteth, and routeth and ſnorteth louder in his ſleep, then when he crieth out to charge upon his enemy.

Sen. epiſt. Moral. l. 8.

Plut. in the life of Cato Major.

TO

Demõstro non habere. Gestus XXXIII.

TO SHAKE OUT THE HAND, is their naturall expression who would shew that they have not, nor desire to have a thing. This the Latines call * *manus excutere*. The Prophet *Isaiah* in reference to the signification of this gesture, saith, The righteous SHAKETH HIS HANDS from holding of bribes. And the sonne of *Sirach* alludes to the signification of this gesture, where he saith, The slothfull man is compared to the filth of a dunghill; every man that takes it up, will SHAKE HIS HAND.

Isaiah 33. 15.

Ecclesast. 22. 2.

Castigo Gestus XXXIV.

TO SHAKE OR HOLD THE STRETCHED AND RAISED HAND OVER ANY, is their expression who offer to chastise and shew a willingnes to strike or take revenge. Hence the prohibition of the Angel to *Abraham* about to sacrifice his son, after he had STRETCHED OUT HIS HAND, to that intent, lay not thine *Hand* upon the childe. The Prophet *Isaiah* respective to this signification of gesture, saith, That the King of Assyria should SHAKE HIS HAND against the mount of the daughter of Sion. And because men are wont to use this expression by gesture to those they hold worthy of rebuke and punishment, that being terrified thereby they might reclaim them from vice. Hence by an *Anthropopeia* in many places of Scripture this gesture implies the chastizing *Hand* of God. To this signification belongs that of the Prophet *Isaiah*, In that day shall Ægypt be like unto women; and it shall be afraid and feare, because of the SHAKING OF THE HAND of the Lord of Hosts, which he shaketh over it. To this also belongs

Isa. 10. 32.

Isa. 19. 16.

that

that of the same Prophet, With his mighty wind shall he SHAKE HIS HAND over the river. And the Prophet *Zechariah* to the same signification, Behold, I will SHAKE MINE HAND upon them. Idem cap 11. ver. 15. Zach. 2. 9.

TO STRIKE ONE WITH THE FIST, is their Gesture who would be avenged of those that have offended them, and would right themselves by this wilde vindictive justice of their *Hands*. The *Hand* thus closely shut and the fingers all turned in, is called in Latine, *Pugnus, quoniam manus quæ ante erat passa & mane (unde manus) contracta clausis digitis, effecta est* πυγμὴ *id est densa*. The nether part of this *Hand* in this posture Chiromancers call the *pomell* or percussion of the *Hand*, the Greeks *Hypothenar seu feriens manus*, and θένας ἀπὸ τὸ θείνειν, *percutere*. *Galen* observes that the outside of the *Hand* was deprived of flesh, that the FIST might be more confirmed to supply the place of a weapon. And indeed they naturally and easily finde this thicke weapon who would BUFFET or fight at fisticuffes with others. This was the gesture of the *Hand* that first begun the fray or skirmish in the world, before time had brought in the use of other weapons. Hence the Latines say, *Pugnam in manu esse*, and *pugna* hath its denomination from this posture of the *Hand*. *Lucretius* alludes to this primitive expression of anger, Pugno. Gestus XXXV. Scaliger de Subtil. Goræus. Galen de us. part. Erasm. Adag.

*Arma antiqua manus ungues dentesq; fuerunt.*

And when we see men together by the ears, we know what they intend thereby. The Prophet *Isaiah* condemning the injurious use of this smiting expression of the *Hand* in strife and debate, Isa. 58. 4.

calls

" calls it the *Fist of wickednesse.*

Reprehendo. Gestus XXXVI.

• TO BOX OR SMITE ONE WITH THE PALM OF THE HAND, is their expression who would rebuke or correct another for some saucie speech or action. Hence the *Hand* with the fingers stretched out, which *Isidor* calls the *palme*, hath its name in *Hippocrates* from a word that signifieth to strike. *Agellius* useth the word *depalmare* for this smiting expression of the *palme*: The Greeks to the same signification of gesture use the word κολοφίζειν. This contemptuous expression of anger the officer of the high Priest used to our blessed Saviour; for the Text saies, He strooke him with the palme of his *Hand*, taking upon him to rebuke Christ for answering the high Priest irreverently as he cursedly supposed. To the naturall signification of this offensive gesture, may that of the Prophet *Isaiah* be referred, Therefore is the anger of the Lord kindled against his people, and He hath STRETCHED FORTH HIS HAND against them, and hath smitten them, &c. for all this, his anger is not turned away, but his HAND IS STRETCHED OUT still.

Joh. 18.22
Mark 14. 65.
Mat. 26.67
Isa. 5.25.

Apprehendo. Gestus XXXVII

• TO LAY HAND UPON ONE is their expression who with authority apprehend and lay hold of one as a delinquent to secure their person. This is one of the propereſt expressions of the *Hand*; apprehension being the proper action of the *Hand*, for *Hand* and *Hold* are conjugates, as they terme them in the Schooles; from which gesture the *Hand* is called *Organon antilepticon*, for it is the first use of the *Hand* to TAKE HOLD.

Dr. Crook in his Microcosm.

With

With the Ancients this gesture is *manucaptio* and *manus injicere*. This is a dangerous *Habeas Corpus* in officers who are the *Hands* of the Law, & without words obtains the force of an arrest, and hath a spice of their authority more strong then their emblematicall Mace. These actions are frequently entered in the Counter of Time. Thus the officers of the high Priest LAID HANDS on Christ, and tooke him. Eras. Adag. Mark 14. 46.

TO LET GO ONES HOLD AND TAKE OFF THE HAND FROM ANY ONE, is their gesture who would signifie a willingnesse to release one that was before in their possession and power, as having some reason to grant them their liberty. This with the Ancients is *manumittere*, and from the signification of this naturall gesture, the Ancients tooke their formes of manumission, used when they did enfranchise their bond-men: of which the Civill Law takes much notice, and the observation of Critiques are very large in that matter. There is in this naturall expression of the *Hand* a certaine forme of the thing signified. Hence the Ægyptian Priests who alwayes had their eyes fixt upon the *Hand* of nature, in their Hieroglyphique expressed liberty by a HAND EXTENDED OUT AT LARGE, in which lively symbole of gesture, the fingers seem to be made free of the *Hand*. The medall of *Tiberius Claudius Cæsar*, in which a little graven image hath the LEFT HAND OPENED TO ITS UTTERMOST EXTENT, with this inscription, *Libertas Augusta*, implies as much, since the left *Hand* the most retentive appears freely to *manumit*; for as the *Hand* in this posture implies Manumit. to. Gellius XXXUIII. See Justin. Institut. Pier. hieroglyph. lib. 35. Idem ibid.

the

the naturall liberty of its owne proper and individuall body; so it most properly expresses the gift of the same priviledge to others by the same freedome of gesture.

Incito. Gestus XXXIX. • TO CLAP ONE ON THE BACK OR SHOULDER WITH THE HAND, is their expression who would hearten and encourage others; a gesture obvious in the *Hand* that takes part with those that are in fight, and desires to set men or beasts together by the ears. Significantly respective unto this, is that gesture among others, used in installing the Knights of St. *John* of Jerusalem, whereby he that gives him Knight-hood, LAYING HIS HAND ON HIS SHOULDER doth exhort him to be vigilant in the Faith, and to aspire unto true honour by couragious and laudable actions.

Sandys Travells. lib. 4.

Foveo. Gest. XL. • WE USE TO STROKE THEM GENTLY WITH OUR HAND whom we make much of, cherish, humour, or affectionately love, an expression very obvious among the actions of common life, being a kinde of indulgent declaration of the minde, used to pacifie and please others, performed by drawing our *Hand* with a sweetning motion over the head or face of the party to whom we intend this insinuation. This the Ancients call *mulcere caput alterius*; a gesture often used by men in signe of favour and encouragement to ingenious and towardly youths.

Admoneo Gest. XLI. • TO TAKE HOLD GENTLY OF ANOTHERS HAND, is a gesture used by those who admonish

nish and perſwade, which hee that ſhall ſet himſelfe to obſerve the actions of men, may upon ſuch occaſions finde uſed to the ſame intents and purpoſes. *Mithropauſtes* uſed this geſture in admonishing *Demaratus* the Lacedemonian: who being in the Court of Perſia, the King willing him to aske what gift he would. Hee beſought the King to grant him this favour, to licence him to goe up and downe the City of Sardis with his royall Hat on his head, as the Kings of Perſia do. For, *Mithropauſtes* the Kings cozen TAKING HIM BY THE HAND, ſaid unto him, *Demaratus*, the Kings Hat thou demandeſt, and if it were on thy head, it would cover but little wit. Nay though *Jupiter* ſhould give thee his Lightning in thy *Hand*, yet that would not make thee *Jupiter*. Plutarch in the life of Themiſtocles.

And we finde *Timon*, ſurnamed *Miſanthropos* (as who would ſay *Loup-garou*, or the man-hater) uſing this expreſſion: who meeting *Alcibiades* with a great traine as he came one day from the Councell and Aſſembly of the City, not paſſing by him, nor giving him way (as hee did to all other men) but went ſtraight to him, and TOOKE HIM BY THE HAND, and ſaid, O, thou doeſt well my ſonne, I con thee thanke, that thou goeſt on and climbeſt up ſtill: for if ever thou be in authority, woe be unto thoſe that follow thee, for they are utterly undone. Idem in the life of Alcibiades

Such an intention of geſture, but with more vehemency of expreſſion the Angels uſed to *Lot*, while he lingred in Sodome, LAYING HOLD UPON HIS HAND, and UPON THE HAND of his wife, and UPON THE HAND of his two daughters, to admoniſh and perſwade them to a ſudden departure from that accurſed City. Gen. 19. 16.

To

Confido. Gestus XLII. TO LEAN UPON ANOTHERS HAND, is their gesture who make a confiding use of the staffe of their age or affection, an expression importing that they much rely upon their faith and friendship: and often seene in the *Hand* of great Princes, when for greater state and ease they goe supported in this wise. The signification of which countenance of Majesty doth in effect shew that the Nobleman on whose *Hand* the King leaned, was next and subordinate in authority to himself, and that the waight of all the principall affaires of State did lye on his *Hands*. Thus in the Booke 2 Kin. 7. 3. of the Kings of Judah we reade of a Prince (the same that mockt at the words of *Elisha* when he foretold of the releefe of Samaria) on whose *Hand Iehoram* King of Israel lean'd: that is, as the Glosse upon our Bibles hath it, a Prince to whom the King gave the charge & oversight of things, as doth more plainly appeare by the 27. verse of the same Chapter. And the speech of *Naaman* 2 King. 5. to *Elisha* after hee had cured him of his Leprosie, makes it more apparant: Onely herein let the Lord be mercifull to thy servant, that when my Master goeth into the house of *Rimmon* to worship, and leane upon my *Hand*, &c. Where *Naaman* craveth to bee pardoned of zeale without knowledge, as *M. Junius* saith, it being no such thing as should trouble his conscience to bow himselfe in an officious sort and civill duty to bend his body that his Lord might leane upon his *Hand* when he went into the Temple of the Idol *Rimmon* to adore. Thus *Libo Drusus* sustained by the *Hand* of his brother, entred into the Senate house to answer to that enormity hee was

Wilsons Christ. Dict.

Tacitus.

accused

accuſed of: who when hee ſaw *Tiberius* a great way off, he held up his *Hands*, imploring mercy with great humility. Which ſtatelineſſe of geſture was much uſed in Aſia by great perſons, and is at this day by your Italian Ladies.

TO HOLD FAST ANOTHERS HAND in the ſignification of hindrance and reſtraint, is a geſture ſo obvious in the cholericke perturbations of humane life, that it needs no illuſtration by example, ſince we may every day meet with ſatisfaction in the publique ſtreets: for in quarrells where there is any moderation or over maſtering power on one ſide, this reſtraint of the *Hand* is uſed both with ſignification and advantage. To this geſture may be referred that of the Prophet *Zechariah*, A great tumult from the Lord ſhall be among them, and they ſhall lay hold every one on the *Hand* of his neighbour, and his *Hand* ſhall riſe up againſt the *Hand* of his neighbour, and *Judah* alſo ſhall fight at Jeruſalem, &c. Impedio. Geſtus XLIII. Zach. 14. 13. 14.

TO IOG ONE ON THE ELBOW, is the uſuall intimation of thoſe who put others in minde, and take upon them the part of a Remembrancer: a geſture very frequent in the common paſſage of humane affaires: much practiſed by the *Hands* of the ancient Romane Nomenclators, as appeares by the teſtimony of *Horace*:

*Mercemur ſervum, qui dictet nomina, lævum*
*Qui fodiat latus* —

Recordo. Geſtus XLIV. Horac. l. 1. Epiſt. 6.

TO TAKE ONE BY THE HAND in courteſie, to recommend them unto another by way of preſentation, is an uſuall expreſſion in the *Hands* of men, a geſture ſignificant and remarkable,

Recommendo. Geſtus XLV.

" able, having beene tooke notice of by ancient Chronologers: for, the *Hand* according to the primitive intention of Nature, having by a neceſſary conſent of Nations beene ever choſen Chronologer of al remarkable actions, hath conſequently proved its own Biographer. If therefore we but caſt an intuitive eye upon thoſe memorials the Right *Hand* of Time hath left fairly noted in the Left Palme of Antiquity, even by the old autography of the *Hand*, wee may ſpell out the ſenſe of this naturall expreſſion. For when *Valentinian* had a full purpoſe to adorne his ſonne *Gratian*, a pretty young ſtripling, and well growne, with the Imperiall Enſignes, when he had wrought the Souldiers to accept thereof, hee aſcended up the Tribunall, and taking the youth by the Right *Hand*, hee brought him up " before them, and in a publique Oration recommended him (as ordained Emperour) to the Armie. Another Copie of this naturall geſture we finde in the *Hand* of *Pertinax*, refuſing in modeſty the Empire, pretending his age and meane deſcent: who taking *Glabrio* by the *Hand*, and pulling him forth, placed him in the Imperiall Throne, recommending him as more fit for the Empire. And *Commodus* in a ſpeech he made unto the Souldiers of his Army, puts them in minde how his father *Marcus* when hee was an infant, carried him in his armes, and delivered him into their *Hands*, recommending him (as it were) to their tutelage and fidelity. Thus alſo *Tiberius* (though with diſſimulation) tooke *Nero* and *Druſus*, *Germanicus* children, by the *Hands*, and recommended them to the care of the Senate in a " diſſembling Oration he made. Thus *Cyrus* taking

Ammian. Marcellin. lib. 7.

Herodian. lib. 2.

Idem l. 1.

Tacitus Annal. l. 3.

*Hyſtaſpes*

*Hystaspas* by the Right *Hand*, gave her unto his friend *Gobrias*, who having stretched out his *Hand* before, received her at his *Hands*. And this expression *Raguel* used when he gave his daughter *Sarah* to wife to young *Tobias*, an expression which delivered from *Hand* to *Hand* is one of the solemne rites of Matrimony to be used by the father of the Bride. Xenoph. de Cyr. inst. lib. 8. Tob. 7. 13

TO LEAD ONE BY THE HAND, is their expression who take care of the weakneſſe and inability of others in matters of progreſſive motion, uſed moſt commonly to young children whom wee would teach and aſſiſt to goe with more eaſe and ſafety: of which manuduction Holy Writ affords many examples. Thus *Agar* by commandement of the Angel held her childe by the *Hand*, which allegorically ſignifies the workes of the Law, that is, the Law commandeth workes. Thus the Tribune tooke the Nephew of Saint *Paul* by the *Hand*. And to this may be referred that of the Prophet *Ezekiel*, Thus ſaith the Lord unto *Cyrus*, whoſe Right *Hand* I have holden. And to the ſignification of this geſture appertains that of the Prophet *Iſaiah*, concerning the miſery of Jeruſalem, There is none to guide her among all the ſonnes whom ſhe hath brought forth: neither is there any that TAKETH HER BY THE HAND, of all the ſonnes that ſhee hath brought up. This ſenſe of geſture hath that alſo of the Author to the Hebrewes: In the day when I TOOK THEM BY THE HAND, to lead them out of the land of Ægypt. The like phraſe of geſture occurres in divers other places of Scripture. But when this expreſſion is uſed to a ſe- Officiosè duco. Geſtus XLVI. Gen. 21. 18. Act. 23. 19 Ezek. 45. 1 Iſa. 51. 18 Heb. 8. 9. Iſa. 41. 13 42. 6. Pſal. 89. 21

" a female, and one of riper yeares, 'tis significant to present an officious and tender respect or serviceable affection. The aspiring affectation of women raised by Choppines to an artificiall elevation of stature, hath made this courtly garb of gesture more necessary and commodious to great Ladies, and hath preferr'd it to bee one of the eight parts of speech of a Gentleman-ushers Accidence. Hence *Ovid*, a man well versed in such obsequious expressions, makes *Jupiter* at his arrivall into Crete, LEAD EUROPA BY THE HAND into the Cave of *Dicte*. This expression is sometimes used to the blinde; for the *Hand* as it speaks by signes unto the dumb, so in a more necessary garbe of speech it officiates the place of an eye, and speaking in the conducting dialect of a friendly assistance, supplyes the defect of an ocular direction. *Samson* when the Philistines had boared out his eyes, was beholden to the Lad that HELD HIM BY THE HAND, for the last atchievement of his fatall strength. And in this sense the blind man and his leader are a kind of relatives.

Ovid. met. lib. 2.

Judg. 16. 26.

Impatientiâ prodo. Gestus XLVII.

TO APPLY THE HAND PASSIONATELY UNTO THE HEAD, is a signe of anguish, sorrow, griefe, impatiencie, and lamentation, used also by those who accuse or justifie themselves. The recourse and offer of nature in this relieving expression of the *Hand*, makes good the Adage, *Ubi dolor, ibi digitus*. The Prophet *Jeremiah* propheſying against Judah, foretels that she should be brought to use this note or signe of lamentation. ¶ And *Tamar* defloured by her brother *Ammon*, LAID HER HAND UPON HER HEAD,

Eras. Adag

Jer. 2. 37.

2 Sam. 13. 19.

as

as it were accusing or justifying her selfe, as *Lorinus*. And 'tis probable that the Shunamites childe when he cryed, My head, my head, made use of this dolorous expression of the Hand. *Thales* by a pretty Pageant put *Solon* into such a passion by making him beleeve his sonne was dead at Athens, that like a mad man he straight beganne to beat his head, like one impatient in affliction, and overcome with sorrow. The Head is the naturall hieroglyphique of health, and the Hand of reliefe and protection, as being the Champion of the Head. Hence in the straits of imminent perils, or dolorous calamity, they usually meet in a Committee of safety. Hence *Tiberius Gracchus* engaged in extreame danger, as it were justifying himselfe, and recommending his life and safety, which depended on his Head, to the people of Rome, LAYING HIS HAND UPON HIS HEAD, went forward to the Capitoll: which by the sinister interpretation of his enemies turned to his prejudice, they inferring that by this signe he craved the Diadem. Some such passage you shall finde in *Aristophanes*, where *Dicæpolis* to this effect: *Et si non vera profatus fuero * manu supra caput imposita, quæ ẽ universus approbet populus.*

" Lorinus in his coment. upon Numbers.
" Plutarch in the life of Solon.
" Florus.
" Aristoph. Acharnan.

TO RUB OR SCRATCH THE HEAD WITH THE HAND, is their naturall gesture who are in anguish or trouble of minde: for commonly when we are in doubt, and uncertaine what to doe, we musing SCRATCH OUR HEAD. Hence by a proverbiall translation from this gesture, *Caput fricare, seu digito scalpere*, is used *pro cogitare*. But why we should in earnest meditation so naturally

Sollicite cogito. Gellius XLVIII.
" Fras. Adag

" turally expresse our endeavour by this recourse of the *Hand* to the head, to scratch where it doth not itch; is, may be, to rowze up our distracted intellect; or else the *Hand*, which is the Engineere of invention, and wits true *Palladium*, having a naturall procacity to bee acquainted with their phansie, officiously offers it selfe to facilitate the dispatch of any affaires that perplex a faculty so neer ally'd unto it, the *Hand* in the collaterall line of Nature, being couzen germane to " the Fancie.

Pudeo. Gestus XLIX. Alex. Aphr. l. 1. Probl. 15.

● THE RECOURSE OF THE HAND TO THE " FACE in shame, is a naturall expression, as *Alexander Aphrodisæus* proves. For, shame being a passion that is loath to see or be seene, the bloud is sent up from the breast by nature, as a mask or veile to hide the labouring face, and the applying of the *Hands* upon the face is done in imitation of the modest act of Nature. Hence *Licentius* a Noble young man writing to *Austin* a learned and sweet Poem, very cunningly alludes to this naturall expression.

Licentius. " *Et mea Calliope quamvis te cominus altum*
*Horreat, & * vultus abscondat* ——

This declaration of shame by the *Hand*, we finde *Marke Antony* to have used after the battaile of Actium fought betweene him and *Octavius Cæsar*. For he flying with a doting speed after *Cleopatra*, who was fled before, having overtaken her, and being pluckt up into her Gally; at his first comming saw her not, but being ashamed and cast downe with his adverse fortune, went and sate downe alone in the prowe of the Ship, " and said never a word, CLAPPING HIS HEAD

Plutarch. in the life of Anton.

RE-

BETWEEN BOTH HIS HANDS. ¶ And this expreſſion is not onely uſed in reſpect of our ſelves, but of others alſo, as daily experience and the actions of men doe declare. For when there were divers Oratours of Greece very fluent and elegant ſpeakers, ſent Ambaſſadours unto *Philip*, and *Demoſthenes* had not ſpoken ſufficiently for the honour of the Commonwealth, If there bee any credit to bee given to *Æſchines* his enemy, putting it downe in one of his Orations: *Adjecit ille etiam maxime ridenda, quarum collegas ita [pudebat] ut * faciem obtegerent.* The ſame *Æſchines* in another Oration, where he deſcribes the impudent audacity of a moſt notorious wicked man, who would ſpeake openly in a publique aſſembly of the Citizens naked; Such, ſaith hee, was the beaſtlineſſe of that petulant and drunken man, that wiſe men put their *Hands* before their eyes, bluſhing in the behalfe of the Commonwealth which uſed ſuch Counſellours. Æſchines pro Timarch.

TO KISSE THE HAND, is their obſequious expreſſion who would adore & give reſpect by the courtly ſolemnity of a ſalutation or valediction. The graceſull carriage of the *Hand* in this officious obedience to the will, while it moves to the chiefeſt orifice of the minde. *Tertullian* and others have acknowledged to have the handſome ſenſe of a civill complement. To whom *Lucian* conſents. *Qui adorant* (ſaith S^t. *Hierom*) *ſolent manum * deoſculari.* And in the phraſe of *Plautus* this is *Adorare ſuaviter.* There is no expreſſion of the *Hand* more frequent in the formalities of civill converſation, and he is a novice in the Court of Nature, who doth not Adoro. Geſt. L. Lucian. in Demoſth. Ene. Hierom. ad Ruff.

" understand a *baſiér de la main*: and he a clown in Humanity, who doth not ſpeake to his betters in this reſpectfull language of the *Hand*.

Diſtantē amicum reverecr. Geſt. LI.

● TO BRING THE HAND TO OUR MOUTH, AND HAVING KISSED IT, TO THROW IT FROM us, is their expreſſion who would preſent their ſervice, love, and reſpect to any that are diſtant from them. A geſture I have often obſerved to have beene uſed by many at publique ſhewes, to their friends, when their ſtandings have beene remote from them. *Tacitus* calls this * *Jacere oſcula*. *Dion** *Oſcula per digitos mittere*. *Otho* who omitted no ſervile crowching for an Empire, after this manner threw his kiſſes abroad; and herein ſhew'd himſelfe his crafts maſter, for hee had not often caſt out this bait of courteſie, but the people bit at it, and ſwallowed this popular libation of the *Hand*. And when the Tide was once turn'd, the Senators contending and ſhouldering who ſhould get firſt, defaced *Galbas* Image, extolled the Souldiers judgement, kiſſing *Otho's Hand*, and the leſſe they meant it in heart, " doing ſo much the more in outward appearance.

Tacit. hiſt. lib. 1. Dion. Othon.

Conſcienter affirmo. Geſt. LII.

● TO LAY THE HAND OPEN TO OUR HEART, uſing a kinde of bowing geſture, is a garb wherein we affirm a thing, ſwear or call God to witneſſe a truth, and ſo we ſeem as if we would openly exhibit unto ſenſe, the teſtimony of our conſcience, or take a tacite oath, putting in ſecurity, that no mentall reſervation doth baſely divorce our words and meaning, but that all is truth that we now proteſt unto. This expreſſion hath been moſt obſerved in the ancient Grecians,

cians, as *Chryſippus* ſaith, who from this naturall expreſſion of the *Hand*, concludes the lodging of the ſoule to be about the heart. The Turkes at this day are obſerved moſt frequently to uſe this naturall forme of proteſting, with whom the *Hand* ſpread upon the breaſt, is accounted equivalent to the moſt ſolemne oath, inſomuch as whatſoever they ſpeake or promiſe uſing this geſture, may be beleeved as ingeniouſly ſpoken, and the accompliſhment of that promiſe to be preſumed of. If we would ſee this forme of ſincere aſſeveration in practiſe, our owne Hiſtories afford us many examples. For the forme that hath been and is uſed at this day in judiciary trialls & arraignments of Noble men who are tried by their Peers, is, that when the Lord Steward or Clarke of the Crowne, asketh the Peers whether the Noble man there arraigned be guilty or not, every one of them ceremoniouſly by his *Hand* to his breaſt, affirms upon his honor and conſcience he is, or is not guilty, according as they find him. The particularizing of the examples I purpoſely omit, as unwilling to offend any Noble Perſonages who love not to heare of the tainted bloud of their Anceſtours.

TO BEAT AND KNOCK THE HAND UPON THE BREAST, is a naturall expreſſion of the *Hand*, uſed in ſorrow, contrition, repentance, ſhame, and in reprehending our ſelves, or when any thing is irkſome unto us, becauſe the breaſt is the cabin of the heart; and this naturall procacity of the *Hand* to this geſture, doth manifeſt the heart to be the ſeat of affections. This naturall ceremony is exemplified in ſacred Writ; for this

Pœnitentiã oſtendo. Geſt. LIII

this was the penitentiall expreſſion that the Publican uſed who went up to the Temple to pray. Thus alſo the people who were witneſſes of our Saviours ſufferings, and the wonders that followed thereupon, beholding the things that were done, SMOTE THEIR BREASTS and returned. This habit of the *Hand* is much practiſed by the zelots in the Roman ſuperſtition, as a penitentiary expreſſion moſt patheticall, who are wont alſo myſteriouſly to mince this naturall expreſſion, and ceremoniouſly ſometimes with two or three fingers only, lightly to ſtrike upon their breaſt and mouth, a thing uſuall with the ancient Ethniques of old. And in ancient times in teſtifying griefe & mourning, and at funeralls, as a ſolemne kinde of behaviour, they uſed this expreſſion whom *Plutarch* calls κεκοπτομένους. So in *Cornelius Tacitus*, *Incendebat hac fletum, * pectus atq; os manibus verberans.* And the acute Epigrammatiſt deſcribing the corporall adjuncts of ſorrow and mourning:

Luke 18. 13.

Luke 23. 48.

Plutar. ad Apol.

Tacit. Hiſt.

Martial. l. 2. Epig.

*Quod fronte Selium nubila vides, Ruſe,*
*Quod ambulator porticum terit ſervus;*
*Lugubre quiddam quod tacit piger vultus,*
*Quod pene terram tangit indecens naſus;*
*Et * dextra pectus pulſat, & comam vellit;*
*Non ille amici fata [luget.]*

*Gregory Nyſſen* when he would paint out as it were in apt colours of expreſſion an unuſuall griefe of mind, and as it were a certaine heat of anger, he uſeth the phraſe of this habit, * *pectus manibus verberare.* Touching the naturall intentions of the fiſt in this expreſſion ſo cuſtomary and ſignificant in ſorrow and repentance, the Fathers very elegantly and declaratively

Nyſſen in funere pulcheriæ.

deliver

deliver their opinions thus: We ſtrike our breaſt with the *Hand*, as it were proteſting againſt the ſins included in that manſion, as *Cyprian*: Or as if we would drive thoſe evill cogitations from our heart, as *Hierome*: Or to rouſe up our heart, as *Theophylact*: Or to appeaſe the judge we take revenge upon our ſelves, as *Chryſoſtome*: Or to chaſtiſe our fleſh wherewith we have offended God, as *Auſtin*.

Cyp. de orat. Dom
Hier. in vit. Hillar.
Chryſoſt. Hom. 41.
Aug. in Pſal. 146.

TO HOLD THE HANDS UPON THE LOINS, SIDES OR HIP, is their expreſſion who feel ſome paine in thoſe regions of the body, often ſeen in thoſe which feel the pains of travell, and in thoſe who are troubled with Hipocondria call melancholy, and the Sciatica, or Hip-gout. This demeanour of the *Hand* is very declarative in the firſt ſenſe, as appeares in the Propheſie of the Prophet *Jeremiah*, Demand, now and behold, if man travell with childe; wherefore doe I behold every man with HIS HANDS UPON HIS LOINES, as a woman with travell, and all faces turned into paleneſſe; upon which place, they who are curious may conſult with *Ghiſlerius*.

Dolorem noto. Geſt. LIV
Jer. 30. 6.

THE SMITING OF THE HAND UPON THE THIGH, in the practiſe and converſation of common life, was ever frequent, and is ſo deeply imprinted in the maners of men, that you ſhall in vaine perſwade a man angry and inraged with griefe, to contain his *Hand* from this paſſion. *Seneca* the Philoſopher attributes this expreſſion of the *Hand* to anger, where he ſaith, *Quid opus femur ferire?* In griefe it is alſo ſignificant, as they who

Indignatione timeo. Geſt. LV.
Sen. l. 1. de Ira cap. ul.

" who are verſed in *Homer* doe well know when they meet with thoſe places wherein he deſcribes his *Heroes* provoked to anger and dolour, whom he calls ωμῳ πληξαμενους. In the ſacred oracles of the Prophets we have this expreſſion noted & deſcribed; for that holy Prophet ſpeaking of *Ephraim* lamenting, Surely after I was converted, I repented, and after that I was inſtructed, I SMOTE UPON MY THIGH, &c. which geſture in that Prophet hath the ſignification of repentance, with others of anger, dolour, and indignation. In the ſame ſenſe it appeares in the Propheſie of the Prophet *Ezechiel*, Cry and howle, ſon of man; terrours by reaſon of the ſword ſhall be upon my people; SMITE THEREFORE UPON THY THIGH. *Tully* indeed aſcribes it to mourning; *Feminum & capitis percuſſiones*. The regiſters of common life, Hiſtories, " are full of examples of this habit of the *Hand*, bearing the character of this ſenſe. Thus *Cyrus* in *Xenophon* hearing of the death of *Abradatas*, SMOTE HIS HAND UPON HIS THIGH. And *Flaccus* Preſident of Ægypt and *Syria*, baniſhed by *Caius* the Emperour, when he arrived at the Iſland Andros moſt miſerably howling in his calamity, SMOTE HIS HANDS AND THIGHES. *Fabius Dictator*, when his Generall of the *Cavaliere Minutius* had almoſt caſt away himſelfe and his Army, at the ſight thereof is ſaid to have uttered his anger and dolour this way. And when *Pompey* had received letters from Rome advertiſing him what great matters the people had paſſed in his behalfe, ſome ſay that at the receit of them (in the preſence of his familiar freinds and they that were about

Jer. 31. 19.

Ezek. 21. 12.

Cicer. Tuſc. 3.

Xenoph. l. 7. de inſt. Cyr.

Philo. Jud in Flac.

Plutarch in the life of Fabius.

Idem in the life of Pompey.

him

him & rejoyced with him for congratulation) he knit his brows, and CLAPPED ON HIS THIGH, as though it grieved him to have such great offices and charge laid upon him, one in the neck of another; by this dissimulation cloaking his ambition. ¶ This gesture of the *Hand* is significant also in fear, admiration and amazement. Hence *Plutarch* relating the injuries that the Pirates whom *Pompey* vanquished did the Romans, saies, the greatest spite and mockery they used to the Romans was this; That when they had taken any of them, and that he cried he was a Citizen of Rome, and named his name, then they made as though they had been amazed and afraid of that they had done; for they CLAPPED THEIR HANDS ON THEIR THIGHS, and fell downe on their knees before them, praying him to forgive them. Plutarch in the life of Pompey.

TO STRIKE ANOTHERS PALM, is the habit and expression of those who plight their troth, give a pledge of faith and fidelity, promise, offer truce, confirme a league, buy, sell, grant, covenant, bargaine, give or take handsell, engage themselves in suretiship, refer their controversies to an arbiter, put to compromise or chuse an umpier, engage themselves to be true and trusty, warrant and assure. That this gesture hath the sense and signification of faith and a solemne promise, is apparent by the frequent intimations of the Roman Poets, who by this gesture doe often imply faith. Thus the Prince of Latine Poesie in this of *Dido*, Data fide promitto. Gest. LVI

——— *En dextra* [*fidesq;.*]

Virgil Æneid.

And in that of *Anchises*,

* *Dat* Idem.

" *Dat dextram, atq; animũ præsenti pignore firmat.

Ovid Metamorph. *Ovid* no way ignorant of any matter of manuall expression, brings in *Pandion* taking his leave of *Tereus*, and his daughter *Philomel* demanding this pledge and pawn of faith.

*Vt [fidei pignus] * dextras utraq; popossit.*
*Inter seque datas junxit.*——

Senec. in Herc. fur. And that lofty Tragedian brings in *Licus* suing for marriage with *Megara*, saying,

*[Sociemus] animos, [fidei hoc pignus] * cape continge dextram.*——

Martial Epigr. *Martial* according to the acute way of Epigramatists, taking a hint from the peculiar property of the right *Hand* in making promise, brings in *Cæsar* in the whiske of one of his Epigrams, answering two petitioners at once, by promising with both his *Hands*:

*Dum peteret pars hæc myrinum pars illa triumphũ*
" *[Promisit] pariter Cæsar utraq; manu.*

Pliny Nat. Hist. *Isidor* saith, this gesture is the witnesse of faith and trust. In faith, saith *Pliny*, we put forth our Right *Hand*, or when we make a faithfull promise.

Diogenes. The Cynique in his symbole advising men to adde benignity to their courtship, covertly alludes to the propriety of this free expression,

Give not unto thy friend a clinched *Hand.*

And the symbole of *Pythagoras*,

Doe not to every man extend thy *Hand*;

wills us not promiscuously to prostitute this friendly token of expression. To which that of *Lypsius* may be referred, *Vis dextram [fidei] mei [testem?] habes hic impressum, etsi coram *ipsam dare & jungere mihi spes est cum aulam vestram videbo.* When the Hyrcanians of *Cyrus* Army expostulated with him in regard he seemed to

Lypsi. Epi. Matth. Ovand.

" distrust

distrust them. *Cyrus* in *Xenophon* is said to have answered him thus, *Cogito nobis omnibus* [*fidem*] *esse in animis nostris, atq; in* [*nostris manibus.*] This expression of the *Hand* the Greeks very elegantly note in the word πίστις. The Stoicks say faith is derived of the word *facere* to doe, because all things that are faithfully promised, ought to be performed; most aptly therefore implied by the *Hand* the symbole of action. And faith is strengthned by this expression of REACHING OUT THE RIGHT HAND. How did *Cicero* condole the violation of promise made by this speaking paction of the *Hand*? *Dextræ, quæ* [*fidei testes*] *esse solebant, perfidiæ sunt & scelere violatæ.* *Virgil* for an expression of breach of promise symbolically useth the prevarication of this gesture, — *Fallere dextram.* And in this sense some take that of the Prophet *Isaiah*, Is there not a lie in my right *Hand*? And to this, that of the Psalmist may be referred, whose *Right Hand* is a *Right Hand* of falshood, that is, as the glosse on our Bibles hath it, Though they STRIKE HANDS yet they keep not promise. *Caius Ligarius* used this expression of promising his aid, assistance and concurence in any secret confederacy with *Brutus*, who when *Brutus* came to see him being sicke in his bed, and said unto him, O *Ligarius* in what a time art thou sicke? *Ligarius* rising up in his bed, and taking him by the Right *Hand*, said unto him, *Brutus*, if thou hast any great enterprise in *Hand*, worthy of thy self, I am whole. *Gobrias* in *Xenophon* praiseth the *Right Hand* of *Cyrus* for what it promised it performed. And the Danes, Swedes, and Norwegeans in whom the honest impressions of nature flow from

Xenoph. Cyr lib. 4.

Tul. in Ant. Philip. 11.

Isa. 44. 20.

Psal. 144. 11.

Plutar. in the life of Bratus.

Xenoph. Cyr.

" from their *Hands* pure and unmixt without any *fucus* of dissimulation or affectation of art, doe most faithfully retaine the naturall sincerity of this expression of faith, for of those Northerne Nations our learned *Barclay* gives this commendation. They breake no promises when their HANDS ARE GIVEN. Such Religious observers of their manuall faith were the ancient Medes and Persians. Hence *Plethon Genistus* * *manus porrectio maxima inter Persas censetur fides.* Wherefore *Cyrus* in *Xenophon* in an Oration he made unto the Medes, saith, *Hyrcanis quibus &* [*jusjurandum*] *&* * *dextras dedi* [*fidem*] *servabo, & nunquam hoc deprehendar prodidisse.* And *Xenophon* relating an agreement between the Persian and the Grecian Armies for a peaceable departure and safe conduct, having recited the Articles, saith, *Hæc utringj* [*jurejurando*] *sancita sunt,* * *dextræ datæ vicissim.* A royall example of this declaration of the *Hand* we have in *Darius*, who after he was wounded by *Bessus* and the other conspirators, to the souldier of *Alexander* who found him sore wounded in his litter, but as yet alive, recommending in a speech he made of his master, touching his love and acknowledgement of courtesie, and that he dyed his debter; in token whereof as a Kingly pledge of his faith, he gave the souldier HIS RIGHT HAND to carry unto *Alexander*, and these words being uttered, having STRETCRED OUT HIS HAND, hee gave up the ghost. *Florus Josephus* proves this expression of the *Hand* to have been in very great force and virtue among the Ancients. *Artabanus* (saith he) King of the Parthians, STRETCHING OUT HIS RIGHT HAND swore to

Barclay Icon. animoruu. cap. 8.

Plethon Genist. Rerum Græc. l. 2.

Justin. lib. 11. and Quintus Curt.

Florus Joseph. l. 18. c. 12.

to *Ailens* the Jew, that his brother *Asinius* might have safe accesse unto him, which with the Barbarians about to assemble, is a most certaine argument of trust. For after the RIGHT HAND GIVEN, with them it is neither lawfull to deceive or distrust, all suspitions and diffidence ceasing. Wherefore when he was moved by the master of his Horse that he might kill *Asinius*, he denyed to permit that against a man who had committed himselfe to his Faith confirmed BY GIVING THE RIGHT HAND, with an oath. To this expression that passage also of the Romane History may be referred, where *Flavius* cometh to the Romane Generall *Gracchus*, enforming him that hee had begunne an enterprise of great consequence, for the accomplishing and full perfecting whereof hee needed the *helping Hand* of *Gracchus* himselfe: namely, that he had perswaded all the Pretors and Governours, who in that universall trouble of Italy had revolted to *Annibal*, to returne into the league and friendship of the Romanes; by many arguments I have used to them. Thus and thus were my words unto them; and indeed but my words: Mary they had liever heare *Gracchus* himselfe speake, and heare the same from his owne mouth: they would more gladly talke with him in person, and TAKE HOLD OF HIS RIGHT HAND, which as the *assured pawne* of his faithfull promise he carryeth alwayes with him whersoever he goeth, and they desire no more. This may bee further illustrated by another passage of *Livie*, where *Syphax* King of Numidia having contracted a new alliance with the Africans, by marrying *Sophonisba* the daughter of *Asdrubal*, allured by the faire Livie l. 29

Livie l. 29

" words of his new Spouse, sent into Sicily to *Scipio* to advise him not to passe over into Africke, nor rely upon any confidence of him, or build upon his former promises. *Scipio* in his Letters which he dispatched by the same Ambassadours, requested him earnestly to be advised, and bethink himselfe that he breake not the rights either of friendship or hospitable league with him: or the league and society entred with the people of Rome: nor violate Justice and faithfull promise made BY GIVING RIGHT HANDS: nor yet beguile and abuse the gods, the Witnesses and Judges of all covenants and agreements made. ¶ *Isidore* saith, the surety of Peace is given with the *Hand*. And indeed all leagues, truces, and compacts are confirmed by this gesture of the *Hand*. Thus the league Trium-virat betweene *Antonius Lepidus* and *Cæsar* was established at Confluents, betweene Perusia and Bononia, they

Dorlearus upon Tacit.

" IOYNE HANDS, and their armies embrace. Which league they symbolically expressed by three Right *Hands* embracing each other, with

" this Motto, *Salus generis humani*: a strange Impresse to gull the world with and to cloake their

Camer. hist. med.

ambitious confederacy. The King of Persia commanded his Ambassadours to make this expression in his name. And in the same manner the ancient Emperours and Kings of Germany were wont to send their great men to conclude a peace, and determine affaires, when they could not goe themselves. *Apollophanes Cyzicenus*, who had in

Xenoph. Per. Græc. lib. 4.

former times beene bound to *Pharnabazus* by the lawes of Hospitality, and was a guest at that time with *Agesilaus*, promised him to bring *Pharnabazus* to a parly for confirmation of a

" Peace,

peace, which *Ageſilaus* hearing of, conſented; ſo he having received faithfull promiſe of ſafe conduct, and THE RIGHT HAND BEING GIVEN, brought *Pharnabazus* into the appointed place, where having ſaluted one another, *Pharnabazus* firſt of all PUT FORTH HIS RIGHT HAND, to which *Ageſilaus* alſo IOYN'D HIS. Of this language of aſſurance expreſſed by the GIVEN HAND, there called *Dextra ſecuritatis*. The Bookes of the Macchabees are very pregnant. Thus when the 3. thouſand Souldiers that *Jonathan* had ſent to *Demetrius* to Antiochia at his requeſt, (when the Citizens ſaw that the Jewes had gotten the *upper Hand*, and they were diſappointed of their purpoſe of ſlaying their King) made their ſupplication unto the King, ſaying, GIVE US THE RIGHT HAND [or grant us peace.] Thus they of Gaza made ſupplication unto *Ionathan*, and he GAVE THEM THE RIGHT HAND [or made peace with them.] When *Simon* had beſieged Beth-ſura, and fought againſt it a long ſeaſon, and ſhut it up; at laſt they deſired RIGHT HANDS TO BE GIVEN THEM, to whom GIVING THE RIGHT HAND, &c. [that is, they deſired peace, which he granted.] When *Simon* had beſieged Gaza, the people of that City cried with a loud voice, beſeeching *Simon* TO GIVE THEM RIGHT HANDS, [that is, to grant them peace.] So they in the Caſtle at Jeruſalem beſought *Simon* that he would IOYNE RIGHT HANDS, which he gave them [or make peace with them, which he did.] Thus *Andronicus* comming to *Onias* who had fled to the Sanctuary at Daphne, hard by Antiochia, counſelled him craftily, GIVING HIM HIS RIGHT HAND

1 Macch. 11.62.
1 Macch. 13.45.
For ſo the Gloſſe or our Bibles expound theſe places.
1 Macch. 13.50.
2 Macch. 4.34.

" with an oath, by that faire ſhew of peace perſwaded him to come out: whom incontinently without any regard of righteouſneſſe, he ſlew according to *Menelaus* inſtigation. So the Nomades of Arabia being overcome, beſought *Judas* A RIGHT HAND TO BE GIVEN THEM: which *Judas* giving them, thereupon they SHOOK HANDS, and ſo departed to their Tents. And thus *Antiochus Eupater* communed with the men in Beth-ſura, and GAVE AND TOOKE THE RIGHT HAND, [or tooke truce with them.] ¶ The ſpeech of *Reuben* to his father *Jacob* about *Benjamins* delivering into his *Hands*, hath reference to this ſignification of truſt. And that ſpeech of *Judah* unto his Father about the ſame buſines, I will be ſurety for him; of my *Hand* ſhalt thou require him. ¶ In the ſenſe of fidelity all the Princes & men of power, and all the ſons of *David* GAVE THE HAND unto King *Salomon*. And the Prophet *Ezekiel* emphatically declaring the perjury and infidelity of the King of Jeruſalem, who had broken the oath made with the King of Babel, which he had confirmed BY GIVING HIS HAND, denounceth theſe puniſhments: That he ſhould dye in the midſt of Babel, in the place of the King that had made him King, whoſe oath hee had deſpiſed, and whoſe covenant made with him he brake: Neither ſhould *Pharaoh* King of Ægypt in whom he truſted deliver him. For hee hath deſpiſed the Oath, and broken the *Covenant*, YET LOE, HE HAD GIVEN HIS HAND! And verily all Nations have ever had a naturall reſpect unto the myſtery of Faith, which hath her firme exiſtence in the *Hand*, and have ſo eſteemed the *Right Hand*, they thought the touch

2 Maccab. 12.11.

2 Maccab. 13.22.

Gen. 42. 37.

Gen. 43.9

1 Chron. 29.24

Ezek. 17. 18.

touch thereof to be the moſt lively, ſignificant and expreſſe *pawne* or *pledge* of faithfulneſſe: whence all compacts, leagues, Grants, combinations, truces, proviſo's, bargaines, covenants, and entercourſes whatſoever, are held to be inviolably ratified, and to ſtand in full power, force, and virtue by the TOUCH of the inſuring *Hand*. For when we GIVE OUR HAND, we doe ſeale as it were an obligation or reall contract, by which preſents we deeply ingage our ſelves to a punctuall accompliſhment of that which our *Hand* had proteſted to; the *Hand* being bound as a ſurety that our deeds ſhall bee forth-comming, and be found anſwerable to our words: for whoſoever forfeits the Recognizance of his *Hand*, he breaks the moſt ſacred and ſtrongeſt band of of Truth; and by falſifying his manuall faith proves a kinde of Renegado to himſelfe. *Calius Rhodiginus* thinkes there is ſome Pythagoricall myſtery in this authenticke guiſe of the *Hand* in warrantizing faithfull dealings, and that the geſture flowes from a ſecret and religious reverence to that comprehenſive number *Ten*, for while each *Hand* doth extend five fingers which move to the comprehenſion of each other, they premit a reſemblance of the *Decades* myſtery, ſince meeting in their formall cloſe they ſeem to greet one another in that number. *Callymachus* and *Varro* endeavour to render another reaſon, drawne from the naturall authority and command that conſiſts in the virtue of the *Right Hand*. And verily Faith conſiſts wholly in the *Right Hand*, and the left hath no obligatory force or virtue in it. For to give the left hand, or to take anothers given *Right Hand* with the

Cæl. Rho. var. lect.

Callymac. & Varro.

left, is not binding in point of naturall Faith. And therefore when *Josippus Gorio* the Jew, desired a Roman Souldier to give him his *Right Hand* in signe of Faith, he gave him his left, and drawing his sword with his *Right Hand*, slew him; and yet he cannot properly be said to have falsified his promise, since he gave him but his left hand, whose touch hath no assurance, but was ever held deceitfull and ominous. Therefore the oath of Faith in all adjurations was taken and required by the *Right Hand*. Hence *Plautus*, *Hac per dextram tuam, dextra te retinente manu, obsecro, infidelior mihi ne sis quam ego sum tibi.* To which may be referred that adjuration of *Cicero, per dextram ipsam quam hospes hospiti porrexisti.* For, the Ancients were wont by this gesture of faith, to put their last will and commandement into the obliged *Hand* of their heirs, or executors. To which intent *Masinissa* sent to *Manilius* Proconsull of Africa, requesting him to send unto him, then at the point of death, *Scipio Æmilianus* who then served under his command as a Souldier, supposing his death to prove more happy, if he dyed embracing his *Right Hand*, and adjured him thereby, to performe his last wil and testament. *Tarquinius Priscus* sent for *Servius* to this purpose. Thus the friends of *Germanicus* touching his *Right Hand* swore to revenge his death. And *Micipsa* King of Numidia after he had adopted *Jugurth*, upon his death-bed used these words unto him; I adjure thee by this Right *Hand* [which he held] and by the allegiance thou owest to thy Country, that thou estrange not thy love and service from these thy kinsmen whom by favour and adoption I have created

Dorleans upon Tacitus.

Plautus captiv.

Cicero pro Dejetaro Gal. Reg.

Valer. Max. l. 5.

Liv. Decad. 1.

Tacit. Annal. 2.

Sallust. de bello Jugurth.

created thy brethren. To this, *Virgil* alluding to the generall custome: Virg. Æneid. 7.

*Fata per Æneæ juro dextramq; potentem.*

*Tibullus* alludes to this gesture,

*Te teneam moriens deficiente manu.* Tib. Eleg.

The wilde Irish doe ordinarily use to sweare by this seat of faith and minister of virtue, the *Right Hand*, who at every third word are wont to lash out an oath, and among the rest, these, By my God fathers *Hand*, by my gossips *Hand*, or by thy *Hand*, and for the performance of promise, and that a man may beleeve them, these are of greatest weight to binde them: If one sweare by the *Hand* of an Earle, or of his owne Lord, or some mighty person, for if he be forsworne and convict of perjury, the said mighty man will wring from him perforce a great summe of money, and a number of cowes, as if by that perjury the greatest abuse and injury that might be, were offered to his name. Cambden in Britan. And the Hebridian Scots and Mountainiers in their contracts sweare by the *Hand* of their Captaine, an ordinance observed among them ever since *Evenus* the first King that exacted the oath of Faith at their *Hands*. Hect. Boet lib. 2 ex quo Zinguer. Theat. hum. vit.

¶ But the indissoluble soder and inviolable bond of society, which old sincerity instructed by reason in the tacit force thereof thought the great oath and the strongest hold the Re-publick hath to keep the honour of her estate is Faith, then which there was never any thing held to be of greater credit or antiquity. Hence *Xenophon* hath Βασιλεὺς πιστεὶ δεξίαν, *id est, publicam fidem.* And *Numa* by his dedication of the *Hand* to Faith, and commanding the Flamins to execute their functions with their *Hands* covered, Liv. lib. 1. Plut. in

" and wrapped close to their fingers ends, gave a notable testimony that he held Faith for holy and sacred after touching of the Right *Hand*, that it ought be kept and preserved, and that her seate was sacred and consecrated even upon the Right *Hands*, and therefore that it ought by no meanes to be violated: wherefore in particular contracts among the Romans there was not any oath more religious and holy then the oath of Faith, a point of naturall doctrine that *Numa* did but enforce with his rituall additions. But the authority, reputation, consequence and dignity of the Publicke Faith was had in such singular estimation, that men held their money no where so safe as in the *Hands* of the Publicke State. Hence it is that we may see many ancient coines with two *Hands* joyned together, with this inscription of Faith kept; *Fides Romanorum*, sometimes *Fides legionum*. And hence also it was that the Romans were wont to contrive the statues of those Princes that had deserved well of the Common-wealth, that by a *Right Hand* extended out they signified their Faith unto the same. *Tully* had reference to this State-oath, when he said, I gave Publicke Faith upon the promise of the Senators, that is to say, he offered forth his *Right Hand*, as a pledge thereof; and it is fit this naturall ceremony of an oath should be reverenced in the *Hand*, the chiefest seat of Fidelity, since it is the honest foundation of all right and equity. ¶ Nothing so ordinary in the common affaires of life as STRIKING HANDS, whether it be for confirmation of our bargaines, grants or covenants in the behalfe of our selves, or in undertaking by way of promise

Camer. Hist. med

Pier. hier. lib. 35.

and

and ſuretiſhip for others wherein the *Hand* as a ſurety is ſtill engaged. And indeed the whole trade of the univerſe is driven by this driving ſtroke of the *Hand*: he that ſhall (as I have ſometimes done) walke upon the Royall Exchange among Merchants, meerly to obſerve their entercourſes of buying and ſelling, ſhall ſoone be ſaisfied in the naturall force of this expreſſion. But he that would ſee the vigour of this geſture in *puris naturalibus*, muſt repaire to the Horſe Cirque, or Sheep Pens in Smith-field, where thoſe crafty Olympique Merchants who need the *Hand* of no Broker to ſpeed the courſe of their affaires, will take you for no chapman, unleſſe you ſtrike them good lucke, and ſmite them earneſt in the palme. And I have ſometimes in conſort with my friend had good ſport to ſee him to obſerve the pure and naturall efforts of theſe men in the heat of their dealings, and have ſuffered my ſelfe to bee a little ſmitten with the *Hand* of deceit, to gaine the curioſity of an experiment, a kinde of ſolace, pleaſing to Philoſophicall complexions, and ſuch who hunt after the ſubtleties of Nature: wherein though I cannot brag of my bargain, yet I can afford my Reader a good penniworth. Their cunning manna-ging of the *Hand* in time and tone, I have ſometimes call'd the Horſe-Rhetorique of Smithfield, which by calculation I have found to differ from the Fiſh Dialect of Billingſgate, in the monochord of motion, and peaceableneſſe of accent. And he that ſhall undertake to out-write *Markham*, and like *Hocus Pocus* to diſcover the ſubtleties of his own profeſſion, wil not ſet forth the art of Horſ-courſing well, if he omit the rule of buying

ing

ing and selling by this insurance and policy of the *Hand*.

¶ But as concerning that perillous striking of the *Hand* for others, *Salomon* who was well versed in the subtle notions of manuall utterance, acknowledging the signification thereof in suretiship, discommends the inconvenient and obligatory force of this expression: My sonne, if thou be surety for thy friend, if thou hast stricken thy *Hand* with a stranger, thou art snared, &c. And in another place: Be not thou of those that strike *Hands*, or of them that are sureties for debts. And the Wiseman striking again with the same *Hand* of reprehension: A man void of understanding striketh *Hands* and becommeth surety in the presence of his friend. Wherein he checkes the indiscreet forwardnesse of some men in these kinde of undertakings, who offer themselves before the favour is required at their *Hands*, and at the very sight of and presence of his friend, without consideration or looking into the businesse, thrusts his *Hands* into the bond of suretiship. And such a man is here describ'd to bee a man wanting a heart, and surely it were well if such a one were without a *Hand* also: for since hee hath not understanding in his heart to keep him from hurt, it were good he had no power in his *Hand* to doe himselfe hurt: especially if he be such a foole, as having strucken anothers *Hand*, and made himselfe a surety, he striketh his owne *Hands* as applauding himselfe for it, which may be the sense of this place. Surely such a foole may quickly wring his *Hands* together in sorrow, who before did clap his *Hands* in joy, and may strike himselfe in anger with the same *Hand* wherewith in

Prov. 6. 1.

Prov. 22. 6

Dr. Jerm. mins paraphr. observat. on the Prov.

the

the foolish kindnesse of suretiship he strucke the *Hand* of another. For he that hath strucken his *Hand* to be surety for his friend, had beene better that his friend had strucke him with a harder blow, when by striking his *Hand* he hath brought him under the *Hand* of another, and *behinde hand* in the world. *Salazar* commenting upon these places of the Proverbs, renders this expression of the *Hand*, according to Expositors. Variously, sometimes 'tis *Manum defigere, volam percutere, in fidei jubentibus pro debitis manum pepigere, in fidei jussionibus stipulata manu fide jubere.* And he calls it sometimes *Sonum securitatis vel assecurationis, scil. eum sonum quem in stipulationis, & fidei jussionis, seu assecurationis pacto manus manui conserta, & illisa edere solet.* Salaz. comment. in Prov. Sal.

*Job* also, eloquent in affliction, in his appeale from men to God, acknowledgeth the obligatory sense of this expression of the *Hand*, Lay downe now, put me in a surety with thee; who is hee that will STRIKE HANDS with me? Job 17. 3.

By *Tully* this solemne bond or obligation of the *Hand* is called *Nexus: Attici, te esse scribis mancipio, & nexu: meum autem usu & fructu.* And in another place: *Non enim ita dicunt eos esse servos, ut sunt mancipia, quæ sunt Dominorum facta nexu aut aliquo jure civili.* Tul. ad Atticum lib. 7. Idem in paradox.

Hence in the Lawes of the twelve Tables we finde these words, *Ut quæ res mancipii essent, qui eas venderet, nexum faceret.* To which may bee annexed that which *Valerius Maximus* reports of *Titus Veturius*, who as his words are, *Propter domesticam ruinam & grave æs alienum C. Plotio Nexum se dare admodum adolescentulus coactus esset.* Valer. Max l. 6.

This expression by gesture, by reason of the signification it hath in Nature, was not onely used in Testaments,

" staments, in which the Heyre was taken by the *Hand* that hee might passe into the family of the Testator, and in the buying of servants, but also in all obligatory bargaines and pledges, as *Hottoman* informes us: and indeed in buying and selling this *Nexus* was commonly used; as when he that sold a commodity did undertake for the thing sold, and did oblige himselfe to make good whatsoever there lacked of the weight or tale of the commodity bought, as the same *Hottoman* affirmes, which is as much as to undertake to be surety for the thing it self; for suretiship is a species of bargaining. And according to *Varro* a free man when he had enthralled himselfe to servitude for money borrowed, untill hee had paid it hee was called *Nexus, à nector, vel nexum quasi nec suum*. *Clemens Alexandrinus* calls this Law-expression *Carpisnum*, because that he who did oblige himselfe unto another, or offered his faith, gave his wrest, to wit, the joynt whereby the *Hand* is joyned to the wrest, to be apprehended and wrung, to signifie that he was held oblig'd; custome having a little chang'd the most naturall forme, without impeachment of signification.

Hottom. in leg. 12. Tab.

Clem. Alex. Strom. l. 5.

" ¶ That this gesture is significant to licence, warrant, and assure, is not difficult to prove. For thus *Artaxerxes* King of Persia by giving his Right *Hand* to *Mithridates* the brother of *Ariobarzanes*, promising to kill *Datamen*, gave him licence, and an open warrant, with pardon of punishment to doe what he would in that businesse. And Saint *Paul* when he would warrant and assure the Galatians, Corinthians, Colossians, and Thessalonians, to whom he writ, that those Epistles were his, his salutations in the close intimate that they were

Probus in Datam.

Sclater on the Gal.

were written with his owne *Hand*. ¶ This ge-
ſture is alſo ſignificantly uſed when we chuſe an
Umpire put to arbitration and comprimiſe. To
which that of *Job* may be referred, Neither is
there any dayes-man betwixt us that might lay
his *Hand* upon us both. To which expreſſion of
geſture, that alſo of the Apoſtle Saint *Paul* ſeems
to appertaine, The Law was given by Angels in
the *Hand* of a Mediator, as if that Law of the Old
Teſtament, about keeping whereof the people
of Iſrael had covenanted with God, had (as by
giving the *Hand*) come to that people by media-
tion of *Moſes*, and did prefigure what was to be
done by the Angel of the Teſtament or Media-
tor of a better Teſtament; to wit, that a better
Law eſtabliſhed between God and Man, the
Mediator of the new Covenant mediating be-
tween both the parties, and ſtretching out his
armes in his ſuffering, had LAID HIS HANDS
UPON THEM TO CONFIRME a more holy
league and covenant.

Job 9.33.

Galath. 3.
19.

Pintus de
Chr. cruc.

Heb. 8, 6.

TO SHAKE THE GIVEN HAND is an expreſ-
ſion uſuall in friendſhip, peacefull love, be-
nevolence, ſalutation, entertainment, and
bidding welcome; reconciliation, congratulation,
giving thanks, valediction, and wel-wiſhing.
This loving declaration of the *Hand*, the Greeks
expreſſe in the word Δεξιωσις. An expreſſion u-
ſuall between thoſe who deſire to incorporate,
commix, or grow into one, and make a perfect
joynt. The moſt happy point of amity, a naturall
forme very rich in ſignification, ſince they who
thus profeſſe communion of goods while they wil-
lingly EMBRACE EACH OTHERS HAND ſigni-
fie

Reconci-
lio.
Geſtus
LVII.

" ſie that they are both content that their workes ſhall be common; by this geſture ſpeaking plainly, as if they in effect ſhould ſay, What damage happens unto thée, I ſhall eſtéeme as my owne loſſe; and thy emolument and profit I ſhall entertaine as mine owne, and thou ſhalt finde me ready preſt with a conſonant and willing minde, both to yéeld to thée a ſhare of my welfare, and reciprocally to beare a part of thy calamity. For, all this is the more ſignificantly implied by this geſture, in regard, that workes are the words of love; and the *Hand* is the Tongue of hearty goodwill. The minde of man naturally deſirous by ſome ſymbole or ſententious geſture to utter and diſcloſe herſelfe in the affections of love, doth manifeſtly ſet forth her diſpoſition by this courtly declaration of the *Hand*, a naturall complement wherewith ſhe commonly ſweetens her affectionate reſpects to others. And this naturall expreſſion ſeems to reſult from the ſympathy between the will and the *Hand*: for, the will affectionately inclined and moved to ſtretch forth her ſelfe, the *Hand*, that is moved by the ſame ſpirit, willing to goe out and ſet a gloſſe upon the inward motion, caſts it ſelfe into a forme extending to a ſemblance of the inward appetite; neither is the *Hand* at any time found too ſhort for ſuch an expreſſion if the will be diſpoſed to cooperate with it. For, nature who hath ingeniouſly thought on many conveniences of expreſſion for the uſe and benefit of common life, among others, ſeems to have ordained the *Hand* to be the generall inſtrument of the minde, and endued it with a courteous appetite of cloſing with anothers. Therefore when the minde

would

would discloſe the virtue, ſtrength, and forcible operation of her favour and good-will, out of the abundance of her love ſhe puts forth the *Hand*, and in that as it were the heart it ſelf, with affectionate love; and receives them againe by a naturall bill of exchange in the *Hand* of another, which verily is a ſigne of mutuall agreement, and of a perfect conjunction; for which cauſe *Pindarus* a Poet of an aſpiring wit, placed the heart and *Hand* as relatives under one and the ſame parallel. Pindarus To the naturall ſenſe of this geſture appertains divers paſſages of *Tacitus*: The Lingones (ſaith he) according to their accuſtomed manner had ſent gifts to the Legions *right Hands* in token of mutuall love and hoſpitality. Tacit. hiſt. lib. 1. The Centurion *Siſenna* carried in the name of the Syrian Army to the Souldiers of the guard *right Hands* in token of concord. And Ambaſſadours came from *Artabanus* King of the Parthians, calling to minde their friendſhip and allyance with the Romans, and deſiring to *renue Right Hands*. To bring this important geſture of the Hand in friendſhip a little nearer to the authenticke light of ſacred Hiſtory. So *Jehu* to *Jonadab* when he asked him whether his heart were right, give me thine *Hand*. 2 Kings 10. 15. So *James* and *Cephas* and *John* gave to *Barnabas* the *Right Hand* of fellowſhip, that is, they gave him their *Hands* in token of agreement in matters of doctrine. Gal. 29. ¶ That this geſture is ſignificant in ſalutation, bidding welcome and entertainment, is apparent by many teſtimonies of the Ancients. *Virgil* in the firſt place witneſſeth the ſame, complaining to his mother, thus, Virg. Æneid. 8.

——— *Cur dextræ jungere dextram*

*Non*

" *Non datur* ——

Idem. And in another place *Evander* speaking to *Aneas* concerning his affection to *Anchises*,

——— *Mihi mens juvenili ardebat amore*
*[Compellare] virum & dextræ conjungere dextrã.*

Horac.l.1. Satyr.9. *Horace* also concerning himselfe,

*Accurris quidam notus mihi nomine tantum,*
*Arreptaq; manu quid agis dulcissime rerum?*

To this signe of salutation and entertainment appertaines that medall, whose inscription is, *Trajanus Adrianus*, wherein you may see the Emperour himselfe joyning his *Right Hand* with the *Hand* of *Jupiter* sitting, with this inscription placed under the base, *ADVENTUS AUG.*

Pier. Hieroglyph. lib.35. Sir Rich. Bakers Chron. in the life of Rich.2. We read of *Richard* the second to have used this expression of welcome to his Nobles when they appeared at Westminster. *Manichæus* delivered this gesture as a certaine secret to his disciples, that when they met one another, they should " salute by joyning *Hands*, by which signe they declared that they were delivered out of darknesse, as *Epiphanius* reporteth. And there is no expression of love more frequent in the entercourses of common life then this. Thus *Abradatus* in *Xenophon* comes to *Cyrus*, and taking him by the *Right Hand*, makes use of this grateFull expression: and both *Xenophon*, and all other Authors are full of such loving occurrences of the *Hand*, and mutuall declarations of hospitable love. Thus *Pallas* in *Virgil* entertaining *Æneas*, and bidding him welcome:

Epiphan. l.3. Tom. 2. Con. hær. Xenop. Cyr.l.6. Virgil Æneid. 8.

——*Nostris succede penatibus hospes*
*Accepitq; manu dextraq; amplexus inhæsit.*

Tacit.l.15 Thus *Tiridates* King of Armenia comming to *Corbulo*, lighted first from his horse, and *Corbulo* " did

did the like immediately, and both of them on foot joyned Right *Hands*. And when *Cicero* had fled out of Rome for feare of *Antonius*, who after the death of *Julius Cæsar* began to looke aloft, and became fearfull to all men, as though he meant to make himselfe King: But afterwards condemning his dastardly feare, returned to Rome, there came such a number of people out to meet him, that he could doe nothing but take them by the *Hands* and embrace them: who to honour him came to meet him at the gate of the City, as also by the way to bring him to his house. This symbolicall expression of the *Hand* had a practicall signification among the Ancients, when the *Hand* given did assure the inviolable observation of all the lawes of hospitality, which may receive some illustration from the noble practice of *Pacuvius Calavius*, who when he had invited *Annibal* to supper, and *Perolla* his onely sonne after supper had told his father that he had now an opportunity to reconcile himselfe unto the Romanes, to let him seale it with the blood of *Annibal*; His father dehorting and conjuring him from the violation of the lawes of hospitality & breach of covenant: There are not many houres past, since that we sware by all the gods and holy hollowes in heaven, and by IOYNING HAND IN HAND made faithfull promise and obliged our selves, to communicate together with him, & so to eat at the holy Table of sacred Viands, &c. And when King *Syphax* was brought into the *Prætorium* or Generals pavilion, and there presented unto *Scipio*, *Scipio* was much moved in minde to consider the state and fortune of the man, compared now to his present con-

Plutarch in the life of Cicero.

Liv. l. 23.

Liv. l. 30.

dition [which more wrought upon him] when he remembred withall and called to minde, the hoſpitable entertainment, the GIVING INTERCHANGEABLY OF THE RIGHT HAND, and the covenant betweene them, made both in publique and private. Our Anceſtors alſo had this expreſſion of Hoſpitable love in a reall reſpect, when they knew no greater terme of reproach, then to call a man unhoſpitable. This expreſſion of the *Hand* continues in force and eſtimation, and beares ſuch ſway among all Nations (eſpecially thoſe that are Northward) that he ſeemes to be diſarmed of all humanity, and to want the affability of expreſſion, who doth (when there is occaſion for it) omit this benevolent inſinuation of the *Hand*. But concerning this familiar and naturall intimation of the *Hand* in point of ſalutation, the ancient Sages and men of ſoundeſt judgement, have made a quære whether the familiar contact bee ſo comely and laudable in the *Hand* of a prudent and religious man. Among the wiſe Maſters, thoſe who were given to pleaſure, as *Socrates*, *Plato*, and others, willingly admit of this embracing of the *Hand*, as an allurement to uncleane deſire. But thoſe that affected gravity, diſallowed the promiſcuous uſe thereof. Verily the Pythagoreans did give the *Right Hand* to none but men of their owne Sect, no not ſo much as to any of the ſame family, unleſſe to their Parents, as *Iamblicus* notes. And it appears by the moſt ancient obſervations of elder times, that holy men for the moſt part uſed in their ſalutations only to put forth the *Hand*; ſince ſo, the ſingular benevolence of a friendly minde may be expreſſed without any impeachment to their

Creſollius Myſtag. vol. 1.

Iamblicus

their virtue and gravity. *Meletius* of Antioch, a man endued with an incredible easinesse and sweetnesse of manners, and most deare to all good men, is said only to have put forth his affable and gracious *Right Hand* in salutations, to shew the force of his love and affection towards others, wherein he observed the lawes of common humanity, and a courteous disposition, without any detriment to religious modesty. And at this day religious men in forreigne parts most commonly abstaine from embracing the *Hands* of others, without incurring the censure of incivility, and want of grace in behaviour, as taking the shaking of *Hands* in this sense, to be too blunt an expression for a *Hand* accustomed to matters of decorum, and the sacred tokens of divine reverence. ¶ In signe of congratulation the Huntsmen at the fall of the Boore slaine by *Meleager* with cheerfull shouts unfolding their joyes shake his victorious *Hands*, as *Ovid* elegantly feignes according to the naturall property of the *Hand* on such occasions. ¶ Nothing more ordinary then shaking of *Hands* in valediction and taking leave of our friends, and bidding them farewell, of which Poets and Historians are not silent. *Ovid* brings in *Cadmus* at his transformation, speaking to his wife *Hermione* to use this loving gesture of valediction, and to shake *Hands* with him while he yet had a *Hand* to shake. Thus *Calanus* the Indian Philosopher about to sacrifice himselfe alive at the tombe of *Cyrus*, before he went up upon the funerall pile, he bad all the Macedonians that were there farewell, and SHOOKE THEM BY THE HANDS. And *Telutias* when *Hierax* Admirall of the Lacedemo-

Ovid Metam. 4.

Plutarch in the life of Alex. the Great.

" cedemonians came in the interim that he was
" rescuing the Æginetes besieged by the Athe-
" nians, and tooke his ships from him; yet he went
Xenop. rerum Græc. l. 5. home very happy, for when about to depart he tooke ship, there was not a souldier but SHOOK HIM BY THE HAND, and with other kinde expressions wishing all happinesse unto him.

" ¶ That this gesture is significant in reconciliation
" is most manifest by our common practise and use
" thereof in the sense of that intention. Thus *Minutius* and *Fabius Maximus* Dictator gave their
Liv. 22. *Hands* one to another at the time of their reconciliation. And when *Onatius Aurelius*, a Knight of Rome had told the people what a vision he had seen in his dream, that *Jupiter* had appeared to him that night, and willed him to tell them openly, that they should not put *Pompey* and *Crassus* out of their office, before they were re-
" conciled together; he had no sooner spoken the
" words, but the people commanded them to bee friends. *Pompey* sat still, and said never a word
Plutarch in the life of Crassus unto it. But *Crassus* rose, and TOOK POMPEY BY THE HAND, and turning him to the people, told them aloud, My Lords of Rome, I doe nothing unworthy of my selfe to seek *Pompeyes* friendship and favour first, since you your selves have called him the Great before he had any haire upon his face, and that you gave him the
" honour of triumph, before he was a Senator.

Injurias remitto. Gestus LVIII. ¶ TO PRESSE HARD AND WRING ANOTHERS HAND, is a naturall insinuation of
" love, duty, reverence, supplication, peace, and of forgivenesse of all injuries. Hence Physitians
" the subtile and diligent observers of nature,

thinke

thinke that there is in the *Hand* a certaine ſecret and hidden vertue, and a convenient force or philtre to procure affection. Wherefore *Themiſtius*, he who coupled eloquence with the gravity of Philoſophy, where he diſputes of reconciliation and knitting together of hearts in the common bond of friendſhip, he would have the *Hands* of others to be laid hold on, and wrung with the fingers; for that, ſaith he, the *Hands* put forth a ſting or goad, and are many times a convenient ſpur to future amity. Hereupon beauties pale vaſſalls led by the forcible inſtinct of their paſſion, in preferring their amorous inſinuations, doe much uſe this ſpeaking touch of the *Hand*, a piece of covert courtſhip whereby they ſeem to ſtrive to imprint upon their miſtriſſes *Hand* a tacit hint of their affection, ſuggeſted in this preſſing flattery of the *Hand*; for lovers, I know not by what amorous inſtinct, next to the face, direct their paſſionate reſpects to the *Hand* of thoſe they love; to this part they moſt uſually accommodate their ſignificant expreſſions; this they devoutly wring and embrace, and by the diſcourſing compreſſions thereof, intimate and ſuggeſt the eagerneſſe of deſire, and their inexplicable apprehenſions of joy & griefe. Hence the great Maſter in the Art of love, underſtanding the naturall force of this tacit conference and humble ſupplication, brings in *Jaſon* exhibiting his requeſt to *Medaa* ſoftly wringing her fair *Hand*:

Themiſt. Orat. 3.

Ovid. Metamor. l. 7.

*Ut vero cepit q; loqui dextram q; prehendit,*
*Hoſpes, & auxilium ſubmiſſa voce rogavit.*

But this Chirothripſia, or griping anothers *Hand*, was never held a ſafe or warrantable ex-

" preſſion in the *Hand* of any man, taken for the moſt part for a wanton eſſay or ſly preſſe of a tractable diſpoſition, and a laſcivious prologue and inſinuation of luſt. I willingly heare (ſaith *Creſollius*) *Gregory Nyſſen*, whoſe voyce and admonitions I prefer before all the learned Schoolmen in the world. *Solent manus ipſo contactu validæ animæ robur effœminare*, a proofe and experiment of whoſe obſervation may be underſtood out of a certaine ſhort narration of *Philoſtratus*. There were in the ſtately Seraglio of the King of Perſia many of the Kings concubines of excellent beauty, who for their rare perfection of parts, and outward endowments of nature might well have ſtood in competition for the golden ball of Paris, upon one of which when a certain Eunuch had more curiouſly caſt his eyes, he began to be tickled with deſire, and ſo netled with the itch of concupiſcence, that he placed all his felicity in enjoying of her; wherefore he made frequent viſits, carried himſelfe very obſequiouſly unto her, ſprinkled his diſcourſe with amorous and alluring words (and which he thought would moſt of all availe to ſet forward his deſigne, and to ſtir up and quicken the flame of affection) he WRUNG HER HAND, which when the over-ſeer of the Eunuchs perceived, he commanded him, eſpecially, in no wiſe to touch the neck or *Hand* of the woman: good counſell; which when he refuſed to follow, he fell into that foule action, which proved fatall unto him.

Creſol. in myſtag. Greg. Nyſ. orat. 3. de reſurrect.

Philoſtratus in vita Apollonii.

" "

● ¶ This geſture as it is a token of duty and reverentiall love, *Coriolanus* uſed towards his mother *Volumnia*, when overcome by her earneſt perſwaſions to withdraw his Army from Rome, he

Plutarch in the life of Coriolanus.

" "

cried

cried out, Oh mother! what have you done to me? for HOLDING HER HARD BY THE RIGHT HAND, Oh mother! said he, you have wonne a happy victory for your Countrey, but mortall and unhappy for your sonne; for I see my selfe vanquished by you alone. ¶ This WRINGING OF ANOTHERS HAND, doth sometimes naturally imply peace, and a loving forgivenesse of all injuries. And how faithfull an interpretor of the minde the *Hand* hath continued, even when the tongue hath failed, and men have been deprived of all wayes of delivering their mindes but by signes and tokens; and how intelligible this expression by gesture which we have now in *Hand*, hath been apprehended to be in the extremity of silence, may sufficiently appeare by preferring the examples of two great Princes lying both speechlesse on their death-beds. The first example shall be in *Philip* Duke of Burgundy, the father of *Charles* slaine at the battell of Nancie; *Charles* having absented himselfe from his father for some faults, and his father falling very sicke in the City of Bruges, so that his speech failed him; *Charles* hearing of it came from Gant in post to Bruges, and falling on his knees before his father, did with warme teares beg humble pardon for all the griefes he had put him to, and besought him with lowly reverence, that he would vouchsafe him his fatherly blessing; his Confessour having told him in his ear, that if he could not speak he should at least-wise give his sonne some token and testimony of his good will towards him: The good Prince opened his eyes, and TAKING HIS SON BY THE RIGHT HAND, clasped it within his owne

James Meyer l. b. 16. of the Annales of France.

owne ſo hard as he could, a ſigne of love and forgivenes. To match this with another of our own Hiſtory, to wit, of *Henry* the eight, who falling ſick, commanded the Archbiſhop (then at Croyden) ſhould be ſent for in all haſte, who uſing all poſſible ſpeed came not untill the King was ſpeechleſſe: as ſoone as he came, the King TOOKE HIM BY THE HAND, the Archbiſhop exhorting him to place all his hopes in Gods mercies through Chriſt, & beſeeching him that if he could not in words, he would by ſome ſigne or other teſtifie this his hope, who then WRINGED THE ARCHBISHOPS HAND AS HARD AS HE COULD, a ſigne of faith, and hope of mercy and forgiveneſſe, and ſhortly after departed.

Godwin in his An. Hen. 8.

Suſpicionem & odium noto Geſt. LIX

TO DRAW BACKE THE UNWILLING HAND INSTEAD OF REACHING IT OUT TO IMBRACE THE HAND OF ANOTHER, is a ſign of enmity likely to prove inveterate, uſed by thoſe who flatly refuſe to agrée, & reject that proffered amity which they have in ſuſpition. The example of *Caius Popilius* may ſeem very aptly to belong unto this geſture, who when he had met *Antiochus* foure miles diſtant from *Alexandria*, after greeting and ſalutation, at the firſt comming, *Antiochus* PUT FORTH HIS RIGHT HAND to *Popilius*; but he delivered unto him a ſcrole written, and wiſhed him before he did any thing to read that ſcript; after he had read the writing through, he anſwered he would deviſe with his friends, and conſider what was beſt to be done. But *Popilius* according to his ordinary blunt manner of ſpeech which he had by nature,

Liv. l. 45. Valer. Max. l. 6. cap. 4.

ture, made a circle about the King with the rod he had in his *Hand*, and withall, make me an answer (quoth he) I advise you, such as I may report to the Senate, before you passe the compasse of this circle. The King astonied at this so rude and violent a commandement, after he had stayed and paused a while; I will be content (quoth he) to doe whatsoever the Senate shall ordaine; then and not before, *Popilius* GAVE THE KING HIS HAND as a friend and ally. The stoutnesse of *Sylla*, and his resolution to be reconciled upon no other teatmes then his own, discovered it selfe by the same negligent carriage of his *Hand* towards *Mithridates*, who when he came to him, and OFFERED TO TAKE HIM BY THE HAND; *Sylla* asked him first if he did accept of the peace, with the conditions *Archelaus* had agreed unto; nor untill *Mithridates* had made him answer that he did, would he accept of his proffered and suspected amity; for then, and not before, he relaluted, embraced and kissed him. Thus *Fredericke* partner and consort in the Kingdome with *Uladislaus* the second King of Bohemia, REFUSED TO GIVE HIS RIGHT HAND to *Sobieslaus* whom his father received into favour after he had attempted to raise garboyles in Moravia, pretending he had the gout in his *Hand*. And so that lofty and stately Prelate *Dunstan* REFUSED TO GIVE KING EDGAR HIS RIGHT HAND, before he was excommunicated, because he had defloured a Virgin, but rating him, Darest thou touch my *Right* Hand that hast ravished one devoted to God, I will not be a friend to him that is an enemy to God, & injoyned him seven years penance,

Plutarch in the life of Sylla.

Vincentius l. 24. c. 87.

penance, after which he was absolved, and the childe christned.

Chare diligo. Gest. LX.

• WE PUT FORTH BOTH OUR HANDS TO EMBRACE those we love, as if we would bring them home into our heart and bosome, as some dear and pretious thing, as *Aristotle* gives the reason of the gesture. To which expression I find that of the Psalmist referred, My *Hands* will I lift up unto thy commandements which I have loved: A proverbiall speech taken from this intention of the *Hand*, as *Simon de Muis* observes. *Cornelius a Lapide* notes the naturall disposition of the *Hands* in embracing, who commenting upon the second of Canticles 6. His left *Hand* is under my head, and his *Right Hand* doth embrace me; for lovers and parents use to put their left hand under those they tenderly affect, and then with their *Right Hand* to EMBRACE the whole body, and so bring them to their bosome, comprehending them in the compasse of their armes, as in the most naturall circle of affection.

Aristot. in Probl.

Psal. 119. 48.

Simon de Muis comment. in omnes Psal.

Cornel. à Lapid. in Cant. 2.6.

Honoro. Gest. LXI.

• TO APPREHEND AND KISSE THE BACKE OF ANOTHERS HAND, is their naturall expression who would give a token of their serviceable love, faith, loyalty, honourable respect, thankfull humility, reverence, supplication, and subjection. From this naturall gesture the Spaniards tooke their usuall formes of salutation and valediction, whose complement usually is *Baso les vostres mans*, I kisse your *Hand*. The sonne of *Sirac* acknowledgeth the signification of this submissive gesture in that saying, Till he hath re-

Ecclesiast. 29.5.

received, he will kisse a mans *Hand*. If we
should looke backe upon the actions of affectio-
nate lovers, whose inflamed hearts have moved
them to sacrifice kisses on this low altar of friend-
ship, and to offer their service; by this modest in-
sinuation of gesture, we might finde many pas-
sages of historicall antiquity to confirme and il-
lustrate the sense of this expression. How pas-
sionate was *Cyrus* when he came to the place
where his friend *Abradatas* lay slaine, seeing his
wife sitting upon the ground by the dead body
of her Lord? for bursting forth into this pathe-
ticall ejaculation, O thou good and faithfull soule,
art thou gone and left us, and therewithall
TOOKE HIM BY THE RIGHT HAND, and the
*Hand* of his dead friend followed (for it was cut
off with the cymeter of an Ægyptian) which
*Cyrus* beholding it, much aggravated his sorrow.
But *Abradatas* wife *Panthea* shriked out, and ta-
king the *Hand* from *Cyrus*, KISSED IT, and
fitted it againe to its place as well as she could.
To match this president with another most illu-
strious postscript of surviving affection, that
bright mirrour of masculine constancie. *T.*
*Volumnius* when he had long wept over the bo-
dy of his friend *M. Lucullus*, whom *Marke An-
thony* had put to death, because he tooke part
with *Brutus* and *Cassius*, desired *Anthony* he
might be dispatched upon the body of his friend,
whose losse he ought not to survive; and having
obtained his desire, being brought where he
would be, having GREEDILY KISSED THE
RIGHT HAND of *Lucullus*, he tooke up his
head that lay there cut off, and applied it to his
breast, and afterward submitted his neck to the
sword

Xenoph. de instit. Cyr. lib. 7.

Valer. Max. l. 4.

" sword of the Conquerour. *Valerius Maximus* in the relation of this Story runs high in setting out this hyperbole of friendship, and unmatchable paterne of Roman fidelity. ¶ *Allusius* the Celtiberian used this expression of thankfull humility to *Scipio* when he had received that unexpected favour at his *Hand* to have his captive betrothed wife preserved by him, and freely delivered unto him; seeing it could not be comprehended nor equalled by any recompence or thanks, he was held seised with joy and shame, and taking *Scipio* by the *Right Hand*, prayed all the gods to requite the great favour he had done him, seeing he found himselfe insufficient to make any satisfaction as he desired. ¶ As this gesture is a signe of honour and obsequious reverence. *Cato Utican* had his HAND KIST by his Army in especiall honour of him at his departure, *Scipio* the conquerour of Africa received the like respect and reverence from certaine Pirates, who when they had intreated him they might presume to approach into his presence, and to have a view of his person, he let them in, and immediately they went, and worshipped the posts and pillars of his gates, as if his house had been the harbour of some sacred deitie, and having laid their gifts and presents at his threshold, ran hastily to his HANDS AND KISSED THEM; which done, overjoyed as it were with so great a hapinesse, they returned home. *Delapsa Cœlo sidera hominibus si sese offerent* [*venerationis*] *amplius non recipient*, saith *Valerius*. This token of love and honor may be further amplified out of *Livie*. For when *T. Quintius* had vanquished King *Philip*, and proclaimed liberty by the Beadle to many

Plutarch in the life of Cato-Utican.

Lewis de Mayern Turquet, Gen. Hist. Spain.

Tit. Livius l. 37.

Valer. Max. l. 2.

T. Livius lib. 33.

many of the parts of Griece, as the Corinthians, Phocenſions and others, there was ſuch joy as men were not able to comprehend, at laſt when their joy was once confirmed by making the Beadle to cry it once againe, they ſet up ſuch a ſhout, and followed it ſo with clapping of *Hands*, redoubling the ſame ſo often, as evidently it appeared, how there is no earthly good in the world more pleaſing to a multitude then liberty is; and afterwards running apace unto the Roman Generall in ſuch ſort, that his perſon was in ſome danger of the multitude crouding ſo hard upon him alone to TOUCH HIS RIGHT HAND. Thus *Charicles* a Phyſitian departing from *Tiberius* as it had been about ſome buſineſſe of his owne, under colour of duty, TAKING HIM BY THE HAND, felt the pulſe of his veines. Thus alſo we finde *Gadatas* and *Gobrias* in *Xenophon* worſhipping the *Right* Hand of *Cyrus*. But the moſt unſeaſonable and ſervile uſe of this expreſſion the Senatours made towards *Nero*; when even in the height of their griefe, the City filled with funeralls, the Capitoll with ſacrifices, one having his brother, another his ſonne put to death, or friend, or neare kindred, gave thanks to the gods, deckt their houſe with bayes, fell downe at the Emperours knees, and WEARIED HIS RIGHT HAND WITH KISSES. It was a ſtrange miſchance that happened to the learned *Oporinus* of the Univerſity of Baſil, going about to uſe this courtly expreſſion, to whom it being given in charge to receive the famous *Eraſmus* by offering him preſents of wine in the name of the City; he was prepared for it with a brave and a long Oration, but being trained up to the Schooles

Tacit. Annal. l. 6

Xenoph. de inſt. Cyr. l. 7.

Tacit. Annal. l. 15.

Cauſin of Paſſion.

" Schooles (which hath little curiosity and quaintnesse in complements) going about to kisse *Erasmus* his *Hand*, full of the gout, he did it so roughly that he hurt him, and made him to cry out with paine he had put him to by his kisse, which made the good Professour lose himselfe, nor could he ever hit upon the beginning of his discourse, untill they plentifully had powred out some of the presented wine for him to drink, so to awaken his memory. ¶ In supplication this ge-
" sture is also significant; for it hath beene a custome with all Nations in supplication to appeale unto the *Hand* of those from whom they expected aid, pressing upon it as that part whose touch was an omen of successe, tendering their requests thereto, because the power of doing doth most manifestly rest therein: whereas to touch the left hand was ever accounted an ill presaging osse. To this appertaines that of *A-*
Apul. l. 2. Asini aurei. *puleus, Juvenem quempiam &c. in medium producit, cujus din * manus deosculatus &c. miserere, ait sacerdos.* And the same Author in another booke
Idem in " Apologia. presents us with this examplar confirmation, *Pontianus ad pedes nostros advolutus, [veniam & oblivionem præteritorum omnium postulat] flens, & *manus nostras osculabundus.* Of which kinde of supplication exhibited with reverence and outward worship, declaring the inward affection, the Roman Annales are full of examples. Thus *Sophonisba* the wife of *Syphax* taken prisoner by *Masanissa*, desiring that it might be lawfull for
T. Livius l. 30. her to open her mouth, and make an humble speech unto him her Lord, in whose only Hands lyeth her life and death; If I may be so bold
" (saith she) as to touch your knees, and that victorious

storious *Right* Hand of yours, &c. to whom when as now she HELD HIM FAST BY THE HAND, and *requested* his protection, he GAVE HIS RIGHT HAND for assurance to performe her request. And when *Mithridates* cast himselfe at the knees of *Eunones*; *Eunones* moved with the nobility of the man, and the change of his fortunes, at his prayer which argued no base minde, lifted up the suppliant, and commended him that he had chosen the Adorsian nation, and his RIGHT HAND for obtaining pardon. *Archelaus* when he besought *Sylla* with teares in his eyes, to be contented with what the Ambassadours of *Mithridates* his master had excepted against his demands, TAKING HIM BY THE HAND, by intreaty at the end obtained of *Sylla* to send him unto *Mithridates*, promising that he would either bring him to agree to all the articles and conditions of peace that he demanded, or if he could not he would kill himselfe with his owne *Hands*. Thus also *Nicias* comming to *Marcellus* with tears in his eyes, and embracing his knees, and KISSING HIS HANDS, besought him to take pity of his poore Citizens. The Souldiers of *Germanicus*, who upon pretence of this expression in their complaints, lamentations and supplications unto him, tooke him by the *Hand* as it were to kisse it, thrust his fingers into their mouths, that he might feele they were toothlesse. *Hecuba* comming as a suppliant to *Ulisses* to intreat for *Iphigenia*, as she addrest herselfe to TOUCH HIS RIGHT HAND he HID IT, thereby cutting off all hope of pardon. To this appertaines the speech of *Lucius Cæsar* the kinsman of *Julius Cæsar* the Conqueror, where he

Tacit. l. 12.

Plutarch in the life of Sylla.

Plutarch in the life of Marcel.

Tacit. Annal. l. 1

Euripides

Plutarch in the life of Cato Utican.

" he praieth *Cato* to helpe him to make his oration which he ſhould ſay unto *Caſar* in behalfe of the three hundred Merchants in Utica. And as for thee (*Cato*) ſaith he, I will KISSE HIS HANDS, and fall downe on my knees before him to intreat him for thee. ¶ For the exemplifying this expreſſion in the ſenſe of faith, loyalty and ſubjection. *Martin Flumee* affords us an Hiſtoricall and pregnant proofe in King *John* of Hungarie when with a great company of the Hungarian Nobility which he brought with him, he came to KISSE SOLYMANS HAND, and to acknowledge himſelfe to him as his ſubject, and tributarie; who found him ſitting under a canopie where he made no great countenance to move himſelfe at the reverences he made, but ſhewing a great majeſty, he GAVE HIM HIS RIGHT HAND in ſigne of amity which he KISSED. There is a pleaſant Story agreeable to this purpoſe of *Amalaſuinta* Queen of the Longobards, how when ſhe after the death of the King her husband, being childleſſe, had with great prudence and gravity governed the Kingdome, and was much magnified of her ſubjects, at the laſt her Nobles offered her a free power of chuſing them a King out of the Nobility, whom ſhe might make her husband, who having ſent for one of her Nobles whom ſhe preferred in her choice to the reſt, and he ſuppoſing he had been ſent for about ſom affaires of State, as ſoon as he ſaw the Queen, who was come out to meet him, he leapt from his horſe and bowed himſelfe to KISSE HER HAND; to whom ſhe ſmiling, not my *Hand*, but my face, meaning that he was now no longer to be a ſubject, but her husband and

Martin Flumee in his Hungarian Hiſtory.

Luitpran.

King.

King. *Aurelianus* sent by *Clodovæus* to *Clotilda*, of whose vertue he was enamoured, to finde means of accesse unto her, resolved to begalmes of her, for which cause he stood at the gate of a Church among a great rable of beggars expecting the Princesse to come forth; she failed not to performe acts of charity to all the poore according to her custome, and perceiving this man who seemed of a generous aspect in these miserable rags, felt her heart seised with extraordinary pity, beholding one of so good carriage reduced to such misery, and without any further enquiry, she gave him a piece of gold. *Aurelianus* seeing this Royall *Hand* so charitably stretched out to succour a counterfeited want, whether he were transported with joy, or whether he was desirous to make himselfe observed by some act, he lifted up the sleeve of the Princesse, which according to the fashion of Robes then worne, covered all even unto her *Hands*, and having bared her *Right Hand* KISSED it with much reverence; She blushing, yet passing on and shewing no resentment, afterwards sending for him, which was the scope of his desire, who comming to the place assigned him, *Clotilda* beholding him, soundly chid him for his boldnesse, in lifting up the sleeve of her garment, and KISSING HER HAND: He who was a most quaint courtier found out this evasion, and said, The custome of his Countrey permitted to kisse the lips of Ladyes at salutation; but the unhappinesse of his condition abased him so low hee could not aspire to the face; behold the cause why hee contented himselfe with the *Hand*, it being a thing very reasonable to kisse a *Hand*, which

Cousin Lady.

" which is the ſourſe of ſo many charities."

Relervatione ſaluto. Geſtus LXII. Plinie Nat Hiſt. lib. 11.

TO OFFER THE BACKE OF THE RIGHT HAND TO BE KISSED by others, which *Plinie* calls a religious ceremony uſed by all Nations, is an expreſſion of ſtate uſed by proud and ſcornfull perſons, who affect the garbe of great ones, and are willing to afford a ſleight reſpect to one they thinke unworthy of a higher touch. *Martiall* very acutely jeers at the condition of ſuch over-weening *magnifico's*;

Martial lib. 2. Ep. 22.

*Baſia das aliis, aliis das poſthume dextram,*
*Dicis, utrum mavis elige, malo manum.*

Many ſuch apes of ſovereignty our times afford who arrogate to themſelves more honour then either their birth or fortunes can chalenge, ſuch may ſee a copy of their improper expreſſion in *Marcellinus* who deſcribing the corrupt ſtate of Rome in the dayes of *Valentinian* and *Valens*, ſhews how the Nobility ſome of them, when they began to be ſaluted, or greeted breaſt to breaſt, turned their heads awry when they ſhould have been kiſſed, and bridling it like unto curſt and fierce bulls, offered unto their flattering favourites their knees or *Hands* to kiſſe, ſuppoſing that favour ſufficient for them to live happily, and be made for ever. Indeed the favourites of fortune, and great Commanders of the world, with a little more reaſon have thought them much to wrong their majeſty who in kiſſing preſumed above their *Hands*. Examples of which imperious expreſſion we have in *Caligula*, who as *Dion* reporteth of him was very ſparing of his *Hand*, except it were to Senatours, and to whom he offered this favour, they gave him

Ammian. Marcel. l. 8

Dion Caſſ. l. 59. Caligula.

him publicke thanks in the Senate for it, whereas all men saw him daily allowing this favour to dancers and tumblers. And *Domitian* to *Canis* his fathers concubine newly returned out of Istria, and offering to kisse his lippes, hee PUT FORTH HIS HAND. And the younger *Maximin* is noted to have used the said stately expression in his demeanour towards them that came to salute him, and not to have admitted any above his *Hand*. A piece of state that hath been as improperly usurped by the proud Prelates of the Church, who have expected the same symbol of subjection from the humble mouths of their adorers. A reserved carriage which begat envy in the people to the greatest Emperours. Wherefore *Pliny* comending *Trajan* the Emperor in forbearing this expression of state, & condemning it in those that used it, saith, *Jam quo assensu senatus quo gaudio exceptus es, cum canditatis ut quemq; nominaveras? osculo occurres? devexus in planum, & quasi unus ex gratulantibus, te miror magis, an improbem illos, qui efficerunt ut illud magnum videretur, cum velut affixi curulibus suis manum tantum, & hanc cunctanter & pigrè, & [imputantibus] similes promerent?* Yet in Princes whose tempers did enrich them with their peoples love, this demonstration of the *Hand* was held to be a note of Royall plausibility. Of this kinde of benigne and courteous Princes was *Marcus Aurelius*, as *Herodian* noteth, who was of so sweet a temper, and debonaire behaviour towards all men, that he would GIVE HIS HAND [δεξιώσεσθαι] to every man that came to him, commanding his guard to keepe backe none that came unto him. The same Author speaking of the

Sueton Domic. c. p. 12.

Seldens Tides of Honours.

Plinius in Panægyr. ad Trajanum.

Herodian Imper. Hist. lib. 1.

Idem l. 3.

" Emperour *Severus* his entrance into Rome with his Army, and noting his plauſibility the next day when he came to the Senate, where he made a ſmooth and plauſible ſpeech, and then (ſaith he) he GAVE HIS HAND to all the company, where he uſeth the ſame Greeke word as before.

2 Sam. 15. 5. ✠ *Abſolon* uſed this popular action of his *Hand*, as a bait to entice and ſteale away the hearts of the people from his father *David*: for, the text ſaies it was ſo, that when any man came nigh him to doe him obeyſance, he put forth his *Hand*, and tooke him, and kiſſed him. *Otho* was of the ſame courtly complexion, and (as *Tacitus* obſerveth) was well skilled in the tacit force of this popular inſinuation, very ready to STRETCH FORTH HIS HAND, and to bow himſelfe to every meane perſon, neither did he reject any, though comming ſingle. The humanity of *Alexander* the Great, King of Macedon, a Prince of an invincible ſpirit, and noble temper, is moſt renowned in Hiſtories; who although he was weakned with the violence of a diſeaſe (a thing moſt incredible to be ſpoken or heard) raiſing himſelfe upon his couch, PUT FORTH HIS DYING HAND to all his ſouldiers that would, to touch it, and holding it in that poſture untill all his Army had kiſſed, not untill then taking in his wearied arme: Upon which unimitable act of *Alexander*, *Valerius Maximus* breaks forth into a moſt patheticall interrogatory, *Quis autem manum oſculari non curreret, quæ jam fato oppreſſa maximi exercitus complexui, [humanitate] quam ſpiritu vividiore ſuffecit?* Nor was the affability of *Cyrus* King of Perſia much leſſe remarkable, who declaring upon his death-bed, how

Cornel. Tacitus Hiſt. lib. 1.

Quintus Curtius lib. 10.

Valer. Max. lib. 5.

Xenoph. de inſtit. Cyr. l. b. 8.

they

they ſhould diſpoſe of his body after his death, " to wit, to bury it preſently in the earth, and not to incloſe it in any gold or ſilver urne; wherefore (ſaith he) if there be any of you, that would either touch my Right *Hand*, or behold my eye while I am yet alive, let them come neare; but when mine eyes are once cloſed, I crave of you my ſonnes, that my body may be ſeene of no man, nor of you your ſelves; and having ſpoken theſe and other things, when he had given them all his *Hand*, he cloſed his eyes, and ſo dyed. Great Princes at this day expoſe not their *Right Hand* to be kiſſed, but to ſuch whom they would welcome with ſome eſpeciall grace. For when " great Potentates intend to admit a friend into *protection*, or in their Royall goodneſſe are pleaſed to re-admit ſome exile from their love, and would diſpenſe with greater majeſty a pardon royall for ſome paſſed offence, they uſe openly to offer and PRESENT THE BACKE OF THEIR RIGHT HAND, permitting them by that favour to reverence their power and high command; or the ſignification of that touch and honourable favour is as much as a firme ſigne of reconciliation and a gracious league obtained at" their *Hand*.

TO PUT FORTH THE LEFT HAND AS IT " WERE BY STEALTH, is their ſignificant endeavour who have an intent unſeene to purloine and convey away ſomething. From which fellonious action the Adage is derived, *Utitur manus ſiniſtra*, which tranſlated, in the proverbiall ſenſe is tooke up againſt cheates, and pilfering fellowes, who by a thievish ſleight of Hand, "

" Furacita-tem note. Geſtus LXIII.

" Eraſm. Adag.

and slie way of robbery, can bereave one of a thing unperceived; for such Mercurialists who addresse themselves to filch, and lurching closely assay under-Hand to steale a thing Hand-smooth away, doe in the cursed Handicraft of theft, out of a kinde of cunning choice imploy the left hand, which is the hand that lyes more out of sight, and is farre lesse observed then the *Right Hand* is. A *Hand* which if it once grow dexterious by habituall theeving, will not be left; for if it once affect to keep it selfe in ure, it turnes to an incurable felon. And it may be worth our inquiry why the Law doth so expressely order theft to be punished in this *Hand*, for that the brawn of the left thumbe is branded in malefactors, a kinde of penall pardon for the first transgression. And if it may be lawful to divine of the legality of this law-checke, I should thinke that there lyes some concealed symboll in the device, and that the estates assembled had regard to the fellonious procacity and craft of this guilefull *Hand*, which is prone by a slie insinuation with more subtile secrecie to present it selfe to any sinister intention, & doth no sooner move to such actions, but every finger proves a limetwig; which the ancient Ægyptians implied in their way of Hieroglyphique when they figured furacity or theft by a light fingured left hand put forth as it were by stealth. To open and unfold the subtile and occult conceptions of antiquity about the nature and disposition of the left hand, and to collect what hath been noted touching the sinister inclinations of this hand, whereby its naturall properties have propagated themselves, and by action insensibly spread into the

See the Statut.

Pier. in Hierogl. lib. 35.

manners and cuſtomes of men. Firſt, it is the noted property of the left hand to be coverd, and ſo keep as it were a recluſe in the boſome, or to be carried wrapped up in a cloake, lurking cloſely and lying as it were in ambuſcado to entrap, and by a crafty fetch imperceptibely to make a prize of all that comes to *Hand*. Whence the Greeks from whom the facetiouſneſſe of manners and elegancie of learning (as ſome thinke) were firſt derived, ſignifie as much, who will therefore have the left hand named σκαιὰ χεῖρ *levam manum*, becauſe for the moſt part ἐσκιασθῆ καὶ κρύπτεσθαι, *tegi & occultari ſoleat*, whereupon this hand being more idle, for idleneſſe is a maine cauſe of theft, it is conſequently more prone to this manuall tranſgreſſion. This light-fingered hand being called by *Iſidor*, *Læva quod aptior ſit ad levandum*, to wit, to beguile, elude, leſſen and diminiſh anothers goods. And *Theocritus* following herein the opinion of antiquity, having noted the particular quality and behaviour of this hand, and the private vice to which it is propenſe, concludes from the pitchy temper thereof, that the left hand ſignifies the captivity of unlawfull deſire and rapacity; ſo that it hath for this cauſe been conſecrated to *Laverna* the goddeſſe of theeves, as being by reaſon of its wily genius more fit and convenient for couſenage and clandeſtine theevery; for being commonly hid and involved in the boſome of a gown or cloake and waiting in obſcurity, it comes to paſſe for the moſt part (men ſuſpecting no ſuch thing) that doing nothing and devoted to reſt, yet being at liberty and ready to handle, it will be doing, and ſomewhat of other mens ſuffers

Heſychius

Iſidor.

Theocritus in charitibus.

"for it, while this purloining hand thinkes it selfe the proprietary of anothers goods. Hence that elegant recorder of the ancient fictions, with a Poeticall touch of his pen, sets a glosse upon this businesse thus,

Ovid. l. 13 Metamor. —*Nataq; ad furta sinistræ.*

And that quaint Comœdian long before him Plautus. pointing out as it were with his finger the genuine deceitfulnesse of this hand, called it, *Furtificam lævam*, the close and cunning pilferer:

Euphor. Satyr. 1. And *Euphormio* alluding to the same properties of this hand, saith, *Turgentes occulos furtivâ manu exfrico.* And (indeed) *læva* or *sinistra* according to the ancient manner of speaking used

Hadrian Card. de Serm. Latino. with the Ancients, notes one to be a thiefe. That subtill knave *Asinius* who was experienced in the crafty handling of things, and drawing them to his owne private advantage, used this hand as least suspected, when he had watched an opportunity at a feast to steale away some of the

Catullus Epigr. 12. linnen; against whom *Catullus* in his stinging stile slings these words out of his crisped pen:

*Maruccine Asini manu sinistra,*
*Non belle uteris, sed in ioco atq; vino*
*Tollis lintea negligentiorum.*

Plautus Persa Act. 2. Sc. 2. Hence also when *Sophiclodisca* the baud in *Plautus*, upon suspition of felony demanded to see the Hand of *Paeginum*, and the lad like a crafty wag had put forth his *Right Hand*; she replied to him, *ubi illa altera furtifica læva*, where is that other close and cunning pilferer the left hand. *Autolicus* was expert in the slie feats of this hand,

Martial Epigr. of whom *Martial*,

*Non erat Autolici tam piceata manus.*

Catullus. And we read in *Catullus* of *Porcius* and *Socratius*

*duæ sinistræ Pisonis* the two left hands of *Piso*, that is instruments of his by whose private conveyance he received bribes; for although in regard of their imployments under him, they might be said to be his *Right Hands*, yet in this sense of bribery, and close conveyance they were properly called his left hands. The Ægyptians in Hieroglyphique painted justice by an open left hand, as the colder, weaker and slower hand, and therefore lesse prone or able to apply it selfe to offer or doe any injury. But it is better for the Common-wealth that Judges should be without *Hands*, as the Theban Statues of Judges were, then in this sense to have a left hand. Pier. Hieroglyph. lib. 35. Idem.

THE IMPOSITION OF THE HAND, is a naturall gesture significantly used in condemnation, absolution, pardon and forgivenesse, benediction, adoption, initiation, confirmation, consecration, ordination, sanation, and in gracing our meales. That this gesture is of importance in condemnation is apparent by the commands of the old Law in case of temptation to Ethnicisme and practicall Idolatry. So when the sonne of Shelomith the daughter of *Dibri* of the tribe of *Dan* which she had by an Ægyptian) had blasphemed, the Lord by the hand of *Moses* commanded him to be brought forth without the campe, and all that heard him were to LAY HIS HAND ON HIS HEAD. And the laying of the *Hand* on the sacrifices head that was condemned in the offerers stead, so often commanded in the Levitical Law, points to the signification of this gesture. ¶ In absolution, pardon and forgivenesse, notwithstanding the identity of gesture, Benedico. Gestus LXIV. Deut. 13. 9. 17. 7. Levit. 24. 14. Levit. 1. 4. 8. 22. 2 Chron. 29. 23.

" ſture, there is a proper contrariety of expreſſion, and this ſeems to be a naturall and paraphraſticall geſture, very ſutable to that petition in the Lords prayer, Forgive us our treſpaſſes, AS we forgive them their treſpaſſes againſt us. For, AS Nature teacheth us to raiſe our *Hands* to beg pardon and forgiveneſſe at the *Hand* of God; ſo ſhe likewiſe moves us to the ſame expreſſion of geſture, as moſt proper and ſignificant to ſeale our pardons to others; implying, that who forgives ſhall be forgiven; and neither Nature nor Grace doth move us to aske pardon on any other terms. The phraſe of this geſture is ſignificantly tooke into the formes of the Civill Law; and hath been practiſed in Eccleſiaſticall abſolution. *Pariſienſis* for this reaſon would have it a ſacrament, becauſe it hath a ſacring and ſanctifying ſigne, to wit, a ſign having a naturall reſemblance with inward ſanctification it ſelf, which is the *Hand*. To this geſture as it is, cunningly made an Appenage to the Papall policie of auricular confeſſion, I have nothing to ſay, only I finde that the ancient form of abſolution was to hold both the *Hands* conjoyned over the parties head which was tobe abſolved; which may be alſo exhibited by one *Hand* laid in ſequence of the other; or both conjoyned and held above the head, ſo appearing in the aire without any reſidence at all upon the head. The manner of performance at this day (it ſeems) is, to lay on both the extended *Hands* upon the head, ſo that they touch the crowne, and reſt and ſettle downe thereon. ¶ As this geſture is ſignificant in benediction, it was uſed by *Iſaac* upon his death-bed when he bleſſed his ſonne *Jacob* who ſupplanted *Eſau* of his bleſſing by

Ulpian Pand. l. 42 tit. de re judic.

Guliel. Paris de Sac. Poen.

Franciſ. Coriol. de Sacr. pœn.

Gen. 27. 4

by counterfeiting the rough *Hands* of his elder brother: And thus *Jacob* about to dye blessed his twelve sonnes, every one of them with a severall blessing. Our Blessed Saviour who with the sacred gestures of his *Hand*, hath sanctified the expressions of ours, and made them a holy language, was often seen to use this expression of the *Hand*: whence the Church commenting upon his action, saith, He by his outward gesture and deed declared his good will to little children, in that He embraced them in His Armes, LAID HIS HANDS UPON THEM and blessed them. And the very last expression that flowed from His sacred *Hand* was blessing: for at the time of His ascention He LIFTED UP HIS HANDS and blessed His Apostles, and while they beheld Him in this posture blessing them, He departed bodily from them ascending up into Heaven. Hence in all tacit posies of His ascention, this figure of the sacred property of His *Hand* is most emphatically significant. ¶ That in conferring the blessings of primogeniture and adoption, this gesture of the Right *Hand* is more peculiarly significant, is excellently illustrated by the adoption of *Ephraim* unto the birthright of *Manasseth* by *Jacob* when he blessed *Joseph* sons: For, *Joseph* bringing his sonnes to be blessed of his father, tooke *Ephraim* in his *Right* Hand towards *Israels* left hand; and *Manasses* in his left hand, towards *Israels Right* Hand, so he brought them unto him: But *Israel* STRETCHED OUT HIS RIGHT HAND, and laid it on *Ephraims* head which was the younger, and his left hand upon *Manasses* head (directing his *Hands* on purpose) for *Manasses* was the elder. But when *Joseph* saw that

Gen. 40. 28.

Matth. 10. 13.

Luke 24. 50.

Gen. 48. 8.

" that his father laid his *Right Hand* on the head of *Ephraim*, it displeased him, and he staid his fathers *Hand* to remove it from *Ephraims* head to *Manasses* head. And *Joseph* said unto his father, not so my father, for this is the eldest, put thy *Right Hand* upon his head: But his father refused and said, I know well my sonne, I know well; he shall be also a people, and shall be great likewise: But his younger brother shall be greater then he, and his seed shall be full of Nations: So he blessed them that day, and said, In thee *Israel* shall blesse and say, God make thee as *Ephraim* and *Manasseth*: And he set *Ephraim* before *Manasseth*. For the Historicall sense of this expression, see *Tiraquel* and Dr. *Field*. " *Pererius*, *Rupertus*, and *Isidorus* affirme, that in a mysticall sense this cancelling or crossing of the Patriarchs *Hands* in exhibiting his blessing and transferring the right of primogeniture to the younger, was representatively done to prefigure a mystery of the calling of the Gentiles, and the preferring of them before the Jewes: and that this was the first type or prefiguration of the manner of the promised Messiahs passion in the " decreed way of redemption. ¶ The same ge- " sture we use in gracing our meals, an expression very proper and significant: For, the *Hands* reverently erected, without any other forme of speech annexed, seem naturally to pronounce this Grace.

Tiraquel. de jure primog. Dr. F. of the Ch. l. 5. cap. 2. Pererius in Gen.

O Thou supreame Power, the giver of all good things, who openest with thy Hand, and fillest every living thing with thy blessings, vouch- " safe, O Lord, benedicendo, benedicere, to let thy

Right

Right Hand bleſſe, ſanctifie, and confirme unto us the bleſſings of thy left.

And it is a brand of prophane unmannerlines in the rough *Hand* of *Eſau* that he was readier to ſtrike *Hand* with a chapman to ſell Gods bleſſing for his meat, then with his *Hand* to invite it to his meate. Whereas our Bleſſed Saviour thought bleſſing (bid by this reverend invitation of the *Hand*) a conſiderable gueſt at a feaſt, who to ſhew that man liveth not by bread only, upon all ſuch occaſions uſed the ſignification of this geſture. Thus He bleſſed the five loaves and two fiſhes wherewith he wrought his feeding miracle. Mark. 6. 41. And from this Chireulogia or act of bleſſing and giving thanks the Sacrament uſed at His laſt ſupper, is called the Euchariſt. And in the tearmes and ſtile of School-men or naturall Divines to ſpeake to the fundamentall point of this geſture now in *Hand*. The *Hands* and *Bleſſing* ſeem to be conjugates in the Schoole both of Nature and Grace. Benediction being a naturall rite neare allied unto the *Hand*, and of ſpirituall affinity with prayer. For, Religion and Grace diſanull not the powers of naturall expreſſions, but advance them to a full and purer perfection, improving the corporeall ſenſe of thoſe manifeſtations to a more ſpirituall and ſanctified ſignification. That inexhauſtible fountaine (therefore) of Bleſſing, our Bleſſed Saviour having ordained himſelfe a *Hand*, and having taken upon Him the corporeall nature of man was conſtantly pleaſed to honour the nature He had ſo taken, and to enforce by the precept and authority of His owne example, the ſignificant

" cant convenience, religious use and decent im-
portance of this property of blessing annexed to
the *Hand*. ¶ In consecration this gesture hath
" the like congruity of signification; for there
was never any thing by the expresse command of
any legislator to be hallowed by a dedication,
but the *Hand* was called to, and injoyned to at-
tend as a proper addition to confirm and sanctifie
all other rites; not that there is any inherent holi-
nesse in the *Hand*, or solemne forme of expressi-
on, but an adherent only. The very heathens have
ackowledged a significant vertue in this expres-
Plutarch in the life of Numa. sion of the *Hand*; for we read that *Numa* was
consecrated upon mount Tarpeian by the chiefe
of the southsayers, called *Augures*, laying his
" Right Hand upon his head; a piece of superstitio-
ous apishnesse they learned from the grand spiri-
tuall Impostor. *Moses* a man skilfull in all the lear-
ning of the Ægyptians, among which some se-
crets of our Chirosophie were judiciously vey-
led; by inspiration commanded the *Right Hand*
" of the high Priest, to wit, the thumbe thereof,
or vice-hand to be hallowed with the oyle in his
Godwyn Jewish Antiq. left palme, from thence called the Holy Finger,
(a forme also observed in the Inauguration of
Kings.) And the finger was used in all dippings
Levit 4.6. and sprinklings of the Leviticall Law. The
17.25.30. ground and foundation of this typicall expressi-
34.16.14. on seems to be laid in nature; for, the *Hand* is
99. " conceived to be as it were a shadow or image
of the Trinity; for the arme that proceeds from
the body, doth represent the second Person who
proceeds from the Eternall Father, who is as it
were the body and spring of the Trinity, and the
fingers which flow both from the body and
"

the

the arme, doe represent the Holy Ghost, who proceeds both from the Father and the Sonne. Hence *Hierom* upon the passage of *Isaiah*, To whom is the Arme of the Lord revealed, saies that the Arme of the Lord is mystically the Son proceeding from the Father: To which some refer that of the Psalmist, He made strong his Arme. And the arme shadowes out the second Person in the Trinity in these respects; in coessentiality with the body coevallity, Ability, Utility, Agility and Flexibility. The fingers give an umbrage of the Holy Spirit in regard of their procession proceeding from the Arm and *Hand*, operation, the body working by the *Hand* and fingers, conjunction, taction, ostention, asperion, distinction of joynts, equall numeration, &c. Hence the Finger of God in Scripture signifies the Holy Spirit, If in the Finger of God I cast out divells; but then the word Finger must be in the singular number, for in the plurall it hath other senses. ¶ It is also their gesture who would solemnly confer some spirituall or temporall honour upon some person. This in the sacred language of Scripture is *Chirothesia*, and is a matriculating gesture, and the formall prepositon proper to those who are to be openly installed or inaugurate in some new place of duty or of command; all creations relying on the honorarie touch of the *giving* *Hand*, as the enduing ensigne that by evidence ensures the priviledges of investiture. And this manuall expression is so naturally important, that it proves in honorarie initiations, a fitter vestment to cloath the intention in, then the airy texture of words; for it hath ever had a sacred efficacy to move the understan-

Hier. in Isaiah. 53. 1.

Stump. Alleg. post. part. vernal.

Idem part Citata

Gouschel. lib. 3. eloc. sacr. Scrip.

" ſtanding by the ſenſe, and to facilitate the over-
ture of ſacred affaires, as being of good note
and conſequence conducing and inviting to the
knowledge of things abſtruce, there being no
other part of man that can ſo lively and empha-
tically preſent by geſture the ſolemne images of
his intention, ſince by the motion of the *Hand*
there is wrought in the minde of the beholder
ſomething that is, *ex congruo*, ſignificant unto a
thought, as that which ſuggeſts more unto the
minde, then what is expreſſed unto the outer
ſenſe; for it hath more ſollidity and weight then
appeares in the bare ocular relation: And all
geſtures of the *Hand* being known to be of their
very nature ſigns of imitation; the myſtique pro-
perty & cloſe intention of this geſture is not alone
to repreſent it ſelf, but to conduct and inſinuate
" ſomething elſe into the thought, which being
(as it muſt ever be) an intelligible notion, as it
is a ſigne or token it falls ſhort and abates of the
perfection of the thing that is implied by its out-
ward ſignification: wherefore a *Hand* is but im-
properly ſaid to be the ſhadow of its counterfeit,
which is wrought by a pencill in imitation of
the life, although upon ſight thereof we know
and conclude it to have the ſemblance of a
*Hand*, & to be a draught or copy of the originall:
ſo this geſture is but a manuall viſion of the mind
moſt conformable to expreſſe divine notions,
which elſe would loſe much of their luſtre, and
remaine inviſible to the conceit of man. This
forme of expreſſion in ordination as it is agree-
able to the canon of Nature, ſo it hath received
confirmation by the *Hand* of God ſince it firſt
appeared in the *Hand* of the Patriarchs, the firſt
"
dif-

dispensers of personall benediction, who used it to betoken the restrained intention of their votes unto them on whom they conferred their blessings: For we finde *Moses* by command PUTTING HIS HAND UPON *Joshua* the sonne of *Nun* to appoint him governour, who is said to be full of the Spirit, for *Moses* had LAID HIS HANDS UPON him. And when *Moses* and *Joshua* had prayed, and LAID THEIR HANDS ON the seventy Elders, the Holy Spirit came upon them. In chusing of Deacons this gesture was used by the Apostles. And in the separation of *Barnabas* and *Saul* to be the Apostles of the Gentiles, this gesture is againe used. And *Timothy* is put in mind by St. *Paul* of the gift he received by this IMPOSITION OF HANDS: for not only the office but the ability were together conferred upon many by this gesture, of which acquist we must not conceive the solemne gesture to be a naturall, but a morall cause, as being the true manner & form of impetration, God assenting, and by successe crowning the prayers of religious *Hands*; and shewed that what they did was by prayer and blessing in his name, they being, indeed, Gods *Hands* by which he reacheth Counsell and Religion, which as through their *Hands* are conveyed unto men, Christ having promised to open and shut them, to stretch them out and draw them in, as the *Hand* of man is guided by the spirit that is in man. This *Chirothesia vel Chirotonia* (for both occur in the new Testament) is used as an Ecclesiasticall gesture at this day in token of elevation or ordination, election, and separation. And χειροτονέω *est quasi* χειρ-

Numb. 27.18.

Deut. 34.9

Acts 6. 6.

Act 13. 3. 2 Tim. 1. 6 1 Tim. 4. 14.

σήν, *id est* * *manus tendo seu attollo in signum*

Bellarm. de contr. l. Tom. 3.

" [*Suffragii.*] To which appertains that cautionary ſymboll of St. *Paul*, *Lay the Hand ſuddenly on no man*; which Interpreters expound of the care that is to be uſed that none ſhould be admitted into roomes of divine calling, but ſuch who are *called* and are fit, *Tam doctrina quam moribus*: For no man can lay the *Hand* upon himſelfe and be as *Baſil* tearmes it, αὐτοχειροτόνος, his own ordeiner; for that is parallel unto the crime of
1 King. 13 *Jeroboam* who filled his owne *Hand*; that is, ordained himſelfe. ¶ To the ſignification and externall effects of IMPOSITION OF HANDS in confirmation, *Tertullian* elegantly, *Caro manus impoſitione adumbratur, ut & anima ſpiritu illumi-*
● *netur*. ¶ In ſanation or conferring a corporall be-
" nefit on any, IMPOSITION OF HANDS is very naturall, ſignificant and agreeable to the myſterious intention; for, the *Hand* is the generall ſalve that is applied, and applies all remedies; for naturally *ubi dolor, ibi digitus*, and neceſſarily in point of topicall application, whoſe very approach doth moſt ſenſibly import reliefe and eaſe. Our Bleſſed Saviour the great Phyſitian of ſoule and body, who did moſt of his miracles for reſtauration of bodily health, though he were the truth and ſubſtance, who gave an end to all legall ſhadowes, yet he moſt commonly uſed the ſhadow of this naturall geſture to the more viſible and ſignificant application of his miraculous cures. He gave ſight to the blinde, yet not without touching the eye: Hearing to the deafe, not without thruſting his Finger into the eare; and ſpeech to the dumbe, yet not without wetting the tongue, moſt with this geſture
Mar. 8. 15 of IMPOSITION. Thus by TOUCHING *Simons*

" wifes

wifes mothers *Hand* He cured her of her feaver.
Thus by PUTTING FORTH HIS HAND, AND TOUCHING the leper, He healed him of his leprosie. Thus by LAYING HANDS on the woman that was troubled with a spirit of infirmity, he looſed her from her diſeaſe, and made ſtreight her bowed body. And it is ſaid of Him that he could doe no great workes in his owne Countrey by reaſon of their unbeleefe, ſave that HE LAID HIS HANDS UPON a few ſicke folkes, and healed them. And (indeed) their ſutes that came unto him for helpe, were commonly tendered and expreſſed in ſuch formes of ſpeech as ſhewed that he much uſed this ſignificant expreſſion of geſture. For, although as *Fonſeca* truly obſerves, the fleſh of our Saviour, for that it was the fleſh of God, gave life and health to all that touched it, for a certain vertue went out from all parts of Him, and cured all men, (as the woman that had the iſſue of bloud experimentally found) yet He was pleaſed (ſo to honor the *Hand*) to uſe his *Hand* in the conveyance and application of that curative vertue, as that which in nature is the moſt important & ſignificant member of the body: he could have ſaid the word only and it had been done, but he would ſpeak reliefe with his *Hand*. Thus *Jairus* beſought him to come and LAY THE HANDS UPON his ſicke daughter that ſhe might be healed and live: And they who brought the deafe and ſtammering man unto Him, beſought Him to PUT HIS HAND UPON him; whoſe requeſts were graciouſly anſwered in this deſired and his accuſtomed formeof expreſſion with his healing *Hand*. And Expoſitors agree that they required no expreſſion of

Mark 1. 41.
Luke 13. 13.
Mark 6. 5.
Fonſeca.
Luke 8. 41
Marke 7. 30. ver. 33
Luk. 8. 54.
See Hook. in Eccleſ. polit.

" pity from our Saviours *Hands* then what they had observed him to use, thereby attributing unto him the honour and right of the chiefe Prophet: For it was an expression used by the ancient Prophets as a holy charme against bodily infirmities: And of the practice of this gesture attended with a visible successe, the Heathens were not ignorant, apparent by the speech of
1 Kings 5. 21. *Naaman* who was halfe wroth with *Elisha* for omitting this expression or pledge of health, for he thought with himselfe that the Prophet would have come out and stood, and called upon the name of the Lord his God, and PUT HIS HAND UPON the place and heale the lepro-
Mark 16. 17. sie. After the ascention of our Saviour, his promise was fulfilled, that they should LAY THEIR HANDS ON the sicke, and they should be cured.
Act. 9. 17. Thus *Paul* received his sight by the LAYING ON OF *Ananias* Hands. And thus *Paul* healed
Act. 28. the father of *Publius* Governour of the Isle of Melita, now Malta. Thus *Peter* TAKING the
Act. 3. 7. Cripple that sat at the gate of the Temple called Beautifull BY THE RIGHT HAND, recovered him of his lamenesse. But of all the curatorie miracles wrought by the vertue of this expression of the Apostles, the casting out of Divells, and freeing the possessed, most astonished the people,
Acts 19. 13. especially after those sons of one *Sceva* (a Jewish exorcist) had took in Hand to counterfeit that powerfull gift by an unwarrantable imitation, and were soundly beaten for their apish and vain attempt: After the Apostles times, the exorcists (an order in the Primitive Church) used this curatorie adjunct in commending those to God who
Dr Field of the Church l. 5. were disquieted with Divells. ¶ The curative

adjunct

adjunct with a *tangit te Rex sanatte Deus* is used in the conveyance of that Charisme or miraculous gift of healing, which derived from the infancie of the Church the inaugured Monarchs of this Land so happily enjoy: In which expression of their sanative vertue they not only surpasse the fabulous cures of *Pyrrhus* or *Vespasian*, of which *Plinie* and others make mention, but the pretended vertues of other Christian Monarchs. And indeed it is a maxime Ecclesiasticke, that no miracle is wrought out of the Church. And this miraculous imposition of the *Hand* in curing the disease called the *Struma*, which from the constant effect of that Sovereigne Salve, is called the Kings Evill. His sacred Majesty that now hath practised with as good successe as any of His Royall Progenitours.

* See Dr. Tookers Charisma, seu Donū sanationis

" Plinie Nat. Hist.

# An Index of reference to the following Table, or Alphabet of naturall expreſſions.

Which Geſtures, beſides their typicall ſignifications, are ſo ordered to ſerve for privy cyphers for any ſecret intimation.

| | A | B | C | D |
|---|---|---|---|---|
| *Figures out the* | I *Geſture.* | II *Geſt.* | III *Geſt.* | IV *Geſt.* |
| | E | F | G | H |
| | V *Geſt.* | VI *Geſt.* | VII *Geſt.* | VIII *Geſt.* |
| | I | K | L | M |
| | IX *Geſt.* | X *Geſt.* | XI *Geſt.* | XII *Geſt.* |
| | N | O | P | Q |
| | XIII *Geſt.* | XIV *Geſt.* | XV *Geſt.* | XVI *Geſt.* |
| | R | S | T | V |
| | XVII *Geſt.* | XVIII *Geſt.* | XIX *Geſt.* | XX *Geſt.* |
| | W | X | Y | Z |
| | XXI *Geſt.* | XXII *Geſt.* | XXIII *Geſt.* | XXIV *Geſt.* |

The neceſſary defect of theſe Chirograms in point of motion and percuſſion, which Art cannot expreſſe, muſt be ſupplied with imagination, and a topicall reference to the order and number of their Geſtures.

An

A *Supplico.*

B *Oro.*

C *Ploro.*

D *Admiror.*

E *Applaudo.*

F *Indignor.*

G *Explodo.*

H *Despero.*

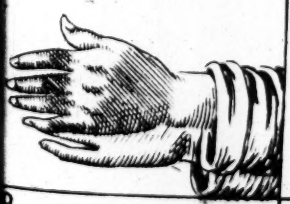
I *Otio indulgeo*

K *Tristitiã animi signo*

L *Innocentiã ostendo.*

M *Lucri apprehensionẽ plaudo.*

N *Libertatem resigno.*



O *Protego.*

P *Triumpho.*

Q *Silentium postulo.*

R *Iuuro.*

S *Asseuero*

T *Suffragor.*

V *Respuo.*

V *Invito.*

X *Dimitto.*



Y *Minor.*

Z *Mendico.*

# An Index to the following Alphabet of naturall Gestures of the HAND.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.


A — *Figures out the* XXV *Gesture.*

B — XXVI *Gest.*

C — XXVIII *Gest.*

D — XXXIII *Gest.*

E — XXXIV *Gest.*

F — XXXV *Gest.*

G — XLII *Gest.*

H — XLIII *Gest.*

I — XLV *Gest.*

K — XLVI *Gest.*

L — XLVII *Gest.*

M — XLVIII *Gest.*

N — XLIX *Gest.*

O — L *Gest.*

P — LII *Gest.*

Q — LIII *Gest.*

R — LV *Gest.*

S — LVI *Gest.*

T — LVII *Gest.*

V — LIX *Gest.*

W — LX *Gest.*

X — LXI *Gest.*

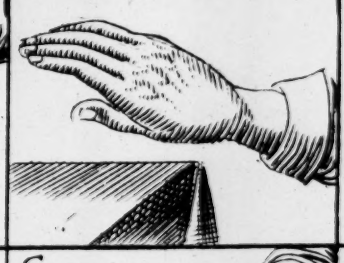
Y — LXII *Gest.*

Z — LXIII *Gest.*

A. Munero.

B. Auxilium fero.

C. Irascor.



D. Demonstro non habere.

E. Castigo.

F. Pugno.

G. Confido.

H. Impedio.

I. Recommendo.

K. Officiosè duco.

L. Impatientiā prodo.

M. Sollicitè cogito.

N. Pudet.

O. Adoro.

P. Conscienter affirmo.

Q. Pœnitentiā ostendo.

R. Indignatione timeo.

S. Data fide promitto.

T. Reconcileo.

V. Suspicionē et odiū noto.

W. Honoro.

X. Reservatione saluto.

Y. Furacitatem noto.

Z. Benedico.

# DACTYLOGIA,
## OR THE
# DIALECTS
## OF THE
# FINGERS.

THe *Hand* the great Artificer and active Contriver of moſt corporall conceits, receiving good intelligence of the patheticall motions of the minde, proves a *Summarie* or *Index*, wherein the ſpeaking habits thereof ſignificantly appear, repreſenting in their appearance the preſent poſture of the phanſie. And as we can tranſlate a thought into diſcourſing ſignes; ſo the conceptions of our minde are ſeen to abound in ſeverall *Dialects* while the *articulated Fingers* ſupply the office of a voyce.

A CO-

# A COROLLARIE OF THE Discoursing gesture of the *Fingers*. WITH AN Historicall Manifesto, exemplifying their naturall significations.

Inventione laboro. Gestus I.

THE FINGER IN THE MOUTH GNAWN AND SUCKT, is a gesture of serious and deep meditation, repentance, envy, anger, and threatned revenge. The signification of inventive meditation, Poets the most accurate observers of Nature, have elegantly acknowledged. Thus *Propertius* in the emendation of a verse:

Propert. l. 2. eleg. *Et sæpe* immeritos corrumpas dentibus ungues.*

Thus *Persius* of an ill verse:

Pers. Sat. 5. *Nec Pluteum cædit nec* demorsos sapit ungues.*

Horac. l. 1. Satyr. 10. And *Horace* of the sweating and sollicitous Poet.

*Sæpe caput scaberet, * vivos & roderet ungues:*

who in another place describing the earnest posture of *Canidia*, brings her in gnawing her long

Idem Epod. 5. nailes:

Hic

*Hic inreſectum ſæva dente livido*
*Canidia rodens pollicem.*

*reſectum aiunt, valde ſectum, aut non reſectum,* Torrentius in Hor.
*enim venificæ magis convenit, longos curvoſq; ge-*
*re ungues quos incantationes ſuas [meditando]*
*arrodant, quod [ſummam animi attentionem] de-*
*onſtrat:* As *Torrentius* upon the place. And to
is ſignification belongs that of the ſame Poet:

*De * tenero [medit:tur] ungui.*

nd therefore in the Areopagetique School and Syndon.
ouncel-houſe, they painted among others, Apol. l. 9.
*leanthes* for the ſignification of his earneſt ſtudy epiſt. 9.
Arithmeticke and Geometrie, with HIS FINGERS GNAWN about, as *Sydonius Apollinaris*
ports. *Goropius* very witily fetcheth the rea- Goropius
n of this geſture from the Etimologie of the in Hierog.
ord *Finger* thus: *Digiti manus ſignificant inve-*
*endi deſiderium, nam in prima lingua dicun-*
*r* Vinger, *quæ vox denotat [invenire deſidero]*
*am omnis inveniendi facultas numeratione abſolvitur,*
*ad numerandi artem digiti maxime ſunt compa-*
*ti, numeros enim omnes digitis indicamus; quo fit*
*merito nomen habent ab inveniendi deſiderio.*

To the ſignification of repentance, *Propertius*
ludes:

* *Ungue meam morſo ſæpe querere fidem.* Propert. l. 3. eleg.

o the intention of envy, that of *Martial* is Martial. l.
ferred: 4. epig. 27

*Ecce iterum * nigros corrodit [lividus] ungues.*
*deſt pro [invidia anxius] * corrodit ungues nigros:*
s *Ramirez* upon the place. ¶ This geſture is al-
a wilde expreſſion of fierce anger and cruell
evenge, as *Ariſtotle* advertiſeth us, who when Ariſt. l. 7.
e had reckoned up thoſe actions which are Ethic. c. 6.
one by reaſon of ſome diſeaſe or evill cuſtome,

he

" he puts downe this arrosion of the nailes, which
As Zuinger in Eth. Arist. the Interpreters of that place declare to be the property of men inraged with choler, and silently threatning revenge. And the Italians, a revengefull Nation, doe most usually declare by this gesture their greedy coveting to be at Hand with revenge; and therefore that awfull Satyrist of the angry Potet:

Persius Satyr. 5. —*Crudum chærestratus unguem*
*Abrodens ait hæc*—

" So they report of *Orestes* raging and transported with the furious appetite of revenge to have BITTEN HIS FINGER in *Arcadia*, where a monument representing that expression of anger was built, as *Pausanias* hath left it recorded to
Pierius in Hieroglyp l. 37. posterity. And the masters of the Hieroglyphiques pourtray out this gesture to the same significations: And if we see one BITE HIS THUMBE at us we soone infer he meanes us no good.

Fleo. Gest. II. TO PUT FINGER IN THE EYE, is their expression who crie, and would by that endeavour of nature ease themselves and give vent to their conceived heavinesse. The reason of PUTTING FINGER IN THE EYE IN WEEPING, is, because teares falling from the EYE with their saltnesse procureth a kinde of itching about the carnell of teares, which requireth aid of the *Finger* to be expressed at their first fall; afterward the parts affected with that quality, and one teare drawing on another, such expression is not so necessary. Besides this cause of rubbing the WEEPING EYE, a strange matter therein requireth wiping, which also moveth

the *Finger* to haste to the EYE watered with teares; but this is after a while, the other almost before any teare fall, as though they were expressed with rubbing. Thus *Moagetes* the Tyrant of Cibyra, when he was greatly affrighted at the minatory words of the Roman Consul, *Cn. Manlius*, imposing the sum of five hundred talents in ready money to be laid down upon the naile, counterfeiting and pretending his needinesse, after much base huckling, and rising by little and little, one while halting and wrankling, another while praying and intreating (and that with whining and PUTTING FINGER IN THE EYE) he was fetcht over at length, and came off to pay a good 100. talents of silver, and deliver ten medimnes of corne besides. Livie l. 38

TO HOLD UP THE THUMBE, is the gesture of one giving his voice or suffrage, of one that helpeth with his word at the time of election, and of one shewing his assent or approbation as *Flavius Vopiscus* writeth. The putting forth of the *Finger* also signifies an allowance of opinion, advice and judgement of others wisely uttered in our presence. Approbo. Gest. III. Flavius Vopiscus.

TO HOLD UP BOTH THE THUMBS, is an expression importing a transcendency of praise. Hence *Horace* * *Utroq; pollice, dixit, pro* [*summo favore.*] Extollo. Gest. IV.

*Fautor* * *utroq; tuam* [*laudabit*] *pollice ludum:* Horace Serm.

Of which proverbiall speech, *Porphyrius* conceit runs thus: *Utroq; pollice, id est, utraq; manu, synechdoche à parte ad totum. An qui* [*vehementius laudat*] * *manus jungens,* * *jungit pollicem cum proximo?* Erasm. Adage.

*mo? Aeron* another way. * *Utroq; pollice, ſynechdoche, manu utraq; ſublataq; pariter, ac ſæpius mota, hic enim geſtus valde laudantis eſt: Sane utraq; ſicut ex iis concijci licet, proverbij origo fuit, inquit Eraſmus.*

Collateraliter monſtro. Geſtus V

• TO POINT WITH THE TURNED OUT THUMBE is a note of demonſtration; for as by divers geſtures of the *Thumbe* wee ſignifie the various motions of our minde, ſo by the ſame we are wont to point out, and ſhew thoſe wee love, and ſuch who deſerve our commendations by PUTTING FORTH THIS FINGER, making it many times to uſurpe the office of the Index, as may be collected out of *Claudian*:

Claud. de 6. Hon. Conſulat.

—*Gaudet metuens & pollice* [*monſtrat.*]

Indico. Geſt. VI.

• THE FORE-FINGER PUT FORTH, THE REST CONTRACTED TO A FIST, is an expreſſe of command and direction; a geſture of the Hand moſt demonſtrative. This *Finger* being called *Index ab indicando, Deicticos* by the Greeks, *id eſt* Demonſtrator. *Hinc* [*indigitare*] *verbum pro re ſatis idoneum, hoc eſt digito oſtendere, vel digitum intendere*: And hence ſome of the Heathen gods were called *Dii indigiti*, becauſe it was unlawfull to name them, or point them out as it were with this *Finger*. The force of this *Finger* in pointing out men of note and quality, Poets and Hiſtorians the accurate obſervers of the naturall expreſſions of the *Fingers*, doe every where acknowledge in their writings, alluding thereunto. Thus the ſinewie Epigrammatiſt:

Beckman de orig. lat. ling.

Feſtus.

Martial Epigram.

*Rumpitur invidia quod turba ſemper ab omni*

[*Mon-*

[*Monstramur*] * *digito*——

Thus *Horace*:

*Quod* [*monstror*] * *digito præteriuntium.*

Thus the Schoole-Amorist:

*Sæpe aliquis* * *digito vatem* [*designat*] *euntem.*
*Atq; ait, hic hic est quem ferus urit amor.*

Ovid Amor. l. 3.

Thus that obscure Satyrist:

*At pulchrum est* * *digito* [*monstrari*] *dicier hic est:*

Persius Satyr. 1.

Where the Satyrist (as *Lubentius* comments upon the place) taking an argument from the adjunct, seems to have respect unto the History of *Demosthenes* which *Cicero* toucheth at, who was much affected with the mute encomium of this *Finger*, directed towards him by certaine women that were drawing water, and saying *this is Demosthenes*; yet this is the same man *Diogenes* the Cinique pointed out in way of derision, not with the *Index*, but the middle *Finger*. To parallel this with another example drawne out of Historicall antiquity. The first time that *Themistocles* came to the Olympique games, after the victory obtained over *Xerxes* navie at Sea, he was no sooner come into the shew-place, but the people looked no more at them that fought, but all cast their eyes on him, shewing him unto the strangers that knew him not, with their *Fingers*, and by clapping of their *Hands*, did witnesse how much they esteemed him; who being a man ambitious by nature, and covetous of honour, was so much tickled with this publick demonstration of their loves, that he confessed to his familiar friends, he then did begin to reap the fruit and benefit of his sundry and painfull services he had taken for the preservation of Greece. The naturall validity of this indigitation of persons, and

Cicero Tusc. 5.

Laert. l. 6.

Plutarch in the life of Themistocles.

" pronominall vertue of this *Finger*, when accentively put forth, appeared in the malipert demon-
Cicero ad Attic. l. 2. Epist. 19. stration of *Diphilus* the Tragedian, when he acted in the Playes dedicated to the praise of *Apollo*, who when he came to that verse in his part, *Miseria nostra Magnus est*, directing his *Hand* and pointing to *Pompey* sirnamed the *Great*, he gave it a remarkable pronunciation; and being constrained by the people (*who with their Hands loud applause encouraged* him) to repeat the same divers times; continuing in that demonstrative gesture, he drove out him that was guilty of too great
Suetonius Augusto. and intollerable a power. But *Pylades* for such a speaking pranke of his *Finger*, came not off so well; for, *Octavius Augustus Cæsar* banished him out of the City of Rome and Italy, because he had POINTED WITH HIS FINGER at a spectatour who hissed him of the Stage, and so made
" him to be known. The valiant *Boucicaut* instead of speech used such a POINT OF DECLARATION with his *Finger*, and as it is likely shewing some other of his *Fingers* afterwards to signifie that he was a kin to him he pointed at, as the *Fingers* of his *Hand* which are brethren. For in
Cousin Soldier. that furious battell that *Bajazet* the Turkish Emperour waged against the King of Hungarie, where there were many French-men, and the Count of *Nevers*, the Count of *Ewe* and *March* and the valiant Marshall *Boucicaut*, who the next day being brought before *Bajazet* sitting under a pavilion spread for him in the field; *Bajazet* having heard by his Interpretour that the Count *Nevers*, *Ewe* and *March*, were near kinsmen to the King of France, caused them to
" be reserved, commanding they should sit on the

ground

ground at his feet, where they were inforced to behold the lamentable butcherie of their Nobility. The valiant Marshall *Boucicaut* in his turne was produced; he who was wise, and particularly inspired by God in this extremity, made a signe with his *Finger* before *Bajazet*, who understood not his language, as if he would declare himselfe the kinsman of the Count of *Nevers*, who beheld him with an eye so pitifull, that it was of power to rent rocky hearts: *Bajazet* being perswaded by this signe that he was of the bloud Royall, caused him to be set apart to remaine a prisoner, where he afterwards by his great prudence endeavoured the liberty of those noble Gentlemen and his owne. ¶ Sometimes this *Fingers* [ibi] stands for an Adverbe of place. And it was the custome of the Romans in the meetings of divers waies to erect a statue of Mercurie with the *Fore-Finger* pointing out the maine road, in imitation whereof, in this Kingdome we have in such places notes of direction; such is the *Hand* of St. *Albans*. And the demonstrative force of this *Finger* is such, that we use to forewarne and rebuke children for pointing at the Pallaces of Princes as a kinde of petty treason. The Roman Histories afford us a notable example of the pratice of this moving Adverbe of place in *Marcus Manlius Capitolinus*; for when he was accused for moving sedition, and his matter came to pleading, the sight of the Capitoll troubled his accusers much, for the very place it selfe where *Manlius* had repulsed the Gaules by night, and defended the Capitoll, was easily seen from the Market-place where the matter was a hearing: and he himselfe POINTING WITH HIS HAND shewed

Plutarch in the life of Camillus.

" shewed the place unto the gods, and weeping tenderly, he laid before them the remembrance of the hazard of his life in fighting for their safety: This did move the Judges hearts to pity, so as they knew not what to doe, neither could they use the severity of the Law upon him, because the place of his notable good service was ever still before their eyes; wherefore *Camillus* finding the cause of delay of Justice, did make the place of judgement to be removed without the City into a place called the Wood *Petelian*, from whence he could not shew them the Capitoll, and having deprived him of this advantage, he was condemned. ¶ As it is a gesture of command and direction, imperious masters with a stately kinde of arrogancie often use it to their *meniall* servants who stand ready expecting but the signall of their commands, when they call them, not without a taunt, to execute the tacit pleasure of their lordly will; an expression flowing into their *Hand* from the hautinesse of spirit, and an insolent humour of dominæring: And the signe of pride is the greater when men affect to have their mindes thus discried, and put others to guesse at their meaning by what their talking *Fingers* exhibit, as if their high raised spirits disdained to discend so low as to explaine their minde in words, but thought it more then enough to signe out their intent with their *Fingers*.

Terrorem incutio. Gell. VII.

THE HOLDING UP OF THE FORE-FINGER, is a gesture of threatning and upbraiding. Hence this *Finger* is called [*minax*] or [*minitans*] by the Latines, *quod eo* [*minas inferimus*]

*& in* [*exprobrando*] *utimur.* The force of this *Finger* in denouncing threatnings when it is brandished in way of terrour, *Seneca* acknowledgeth, where he saith that of old in children, *Solebat ciere lachrymas * digitorum motus.* Hence also *Plutarch* borrowed his ἀνδρείως ἀπειλοῦντα ἐκτεῖναι, *de eo qui* [*alteri terrorem denunciat.*] To this may be referred the relation of a worthy and right elegant Country-man of ours in his voyage into the Levant, who being in the Isle Rhodes, and one morning prying up and down, a Turke met him, and threatning him for an English man and a spie, with a kinde of malicions posture, laying his *Fore-Finger* under his eye, he seemed to have the looke of a designe.

Seneca de Constant.

Sir. Hen. Blunt in his voyage to the Levant.

THE FORE-FINGER KISSED in the naturall greetings of the *Hand*, hath been ever tooke for a complementall salutation, and is used by those who adore, worship, give honor, thanks, or a faire respect. Hence called, *Digitus* [*salutaris*] *vel* [*salutatorius*] because this *Finger* as designed by nature to that office of respect, hath been thought most convenient to performe the ceremony of a salutation. And [*Adoro*] (saith learned *Selden*) hath its derivation from this gesture, *quod ad ora sive os digitum* [*salutarem.*] And the Hebrewes use the phrase of this gesture for veneration. As concerning the signification of thankes implied by this gesture, Sir *Francis Bacon* covertly acknowledgeth where he feignes a most proper and significant expression of the people of Bensalem, who lift their *Right Hand* towards heaven, and draw it softly to their mouth, which is the gesture they use when they thanke God.

Veneratione saluto Gestus VIII.

Selden Titl. of Honour.

Fran. Verulam in his new Atlantis.

Silentium indico. Gest. IX.

THE LAYING OF THE FORE-FINGER UPON THE MOUTH, is their habit who would expresse their silence, conviction, shame, ignorance, reverence, servile feare, modesty, a revolving meditation, admiration and amazement. After which manner also we crave and promise secrecie. To the signification of silence appertaines the proverbiall phrase taken from this gesture, * *Digitum ori imponere pro* [*silere.*] Whence the Poet,

—*Digito compesce labellum.*

Judges 18 19.

Hence the five sons of *Dan* unto the Priest of *Micha*, Hold thy peace, LAY THINE HAND UPON THY MOUTH. Hence also the coyners of the Hieroglyphiques introduce this gesture to note Taciturnitie. ¶ To the signification of conviction or a modest ignorance, belongs that

Pierius Hierogly. l. 37.

Ecclesiasticus 5. 12

of the sonne of *Syrach*, If thou hast understanding answer thy neighbour, if not, LAY THINE HAND ON THY MOUTH. ¶ To the signification of admiration and amazement appertaines

Job 21. 5.

that of *Job*, Marke me, and be astonished, and LAY YOUR HAND UPON YOUR MOUTH. And

Apul. Metam. l. 1.

to this note of admiration that of *Apuleius* may be referred, *At ille* * *digitum à pollice proximum ori suo admovens, &* [*in stuporem attonitus*] *Tace, Tace inquit.* ¶ This gesture of the *Index* is likewise important in craving silence. For after this sort was the effigies of *Harpocrates*, framed among the Ægyptians, as a monument of silence. And the Ancients were wont to weare in their

Plinie in his Nat. Hist.

rings the seale of *Harpocrates*, for this cause (saith *Plinie*) that they might declare silence and secrecie of the businesse in *Hand*. *Hinc redde Harpocratem*

*cratem id est* [*tace.*] Hence *Alciat* took his Emblem. " Alciat Embl. 11.

*Cum tacit haud quicquam differt sapientibus amens,*
*stultitiæ est index linguaq; vocq; suæ:*
*Ergo * premet labias, digitoque* [*silentia suadet,*]
*& sese Pharium vertit in Harpocratem.*

In this posture the image of *Titus Livius* of Padua was placed over the doore of the *Prætorium* of that City, for that he had comprised so much in his writings that he seemed to have denounced silence to all other Writers. Hence *Martianus Capella*, *Verum quidem redimitus puer ad* * *os compresso digito salutari* [*silentium commonebat.*] And in allusion to this gesture, *Ovid*: Pierius Hierogl. l. 36. Martian. Capel. l. 1.

*Quiq; premet vocem * digitoq;* [*silentia suadet.*] Ovid Metam. l. 9.

The Ægyptian Priests, Indian Brachmans, the Persian Magi and the French Druides, and all the old Philosophers and wisemen, very politickly caused to mould and pourtrait thei gods with their *Fingers* upon their lips, to teach men (their adorers) not to be too curious enquirers after their nature, or rashly fable forth what ever they imagine of them, lest that being discovered, they should have been found in the end to have been but men, either worthy in their time for warre or peace, and after their death deified. *Heraiscus* is reported to have come out of his mothers wombe with this *Finger*, the inder of silence fixed upon his lips, in the same manner as the Ægyptians feigne *Orus* to have been borne, and before him *Sol*; whereupon because this *Finger* clave to his mouth, it was faine to be removed by incision, and the scar remained alwayes in his lip, a conspicuous signe of his close and mysticall nativity. ¶ As concerning the use of this " Suidas.

ge-

gesture to intimate we know somewhat, which nevertheless we will not utter: or this way of promising secretie when we are required, they are expressions that many times occur in the actions of common life.

Redarguo Gestus X.

THE BOWING DOWNE OF THE FORE-FINGER FOR A checke of silence, and to redargue, is an action often found in the *Hands* of men. This gesture if objected with a more frequent motitation, obtaines the force of an ironicall expression; and with the Ancients it was called *Ciconia* or the Storke, from the forme of a Storks bill pecking, which it seemes to imitate. That darke Satyrist the obscure richnesse of whose stile doth much depend upon such adjuncts of expression, alluding to this gesture:

Persius Satyr. 1.

*O Jane, à tergo quem nulla * Ciconia pinsit.*

Hierom in præf. ad Sophoniam.

And St. *Hierom* whose workes are very curiously garnished with such criticall observations, very elegantly alludes to the same expression, *Qui scirent Holdam viris tacentibus prophetasse, nunquam post tergum meum * manum incurvarent in Ciconiam.* The Greeks in this matter call it the Crow, as *Causabon* gathers out of *Hesiod*, thus interpreted, *Cave inquit domum linquas imperfectam ne caput tibi tundat garrula Cornix.*

Causabon upon Pers. Satyr. 1.

Compello Gest. XI.

THE LIFTING UP AND BOWING OF THE INDEX TOWARDS THE FACE, is a usuall gesture of invitation as naturally significant to that intent, as the inward waving of the whole *Hand*; and is a naturall Synechdoche of gesture, whereby we use a part for the whole *Hand*: he that shall set himselfe to observe the manners and

and discoursing gestures of men shall soone finde this observation to be true and valid.

THE RAISING UP AND BOWING THE FORE-FINGER FROM US, is a gesture naturall to those who becken a retreat or forbid, and is a Synechdoche of gesture whereby we significantly use the *Index* for the whole *Hand*. Though I annex no example of this gesture, yet the validity thereof is not much the lesse; and when all is done, somewhat must be left to observation; and if it be matter of oversight in the cursory reading over of some Histories, then my Reader hath an opportunity to oblige me by a more happy invention and application; yet prudent omissions have their places, and an universall forestalment of a Readers fancie or memory, is one of the foure and twenty properties of a moyling Pedant. Veto. Gest. XII.

TO FEEL WITH THE FINGERS ENDS, is their scepticall expression who endeavour to satisfie themselves by information of the Tact, in the qualities of a thing. A gesture that proceeds from the instinct of nature, whereby we know our *Hand* to be the judge and discerner of the touch, for although this touching vertue or tactive quality be diffused through the whole body within and without, as being the foundation of the animal being, which may be called *Animalitas*, yet the first and second qualities which strike the sense, we doe more curiously and exquisitely feele in the *Hand*, then in the other parts, and more exactly where the *Epidermis* or immediate organ of the outer touch is thin- Diffidentiam nota. Gestus XIII. Dr. Crook in his Anatomy.

" thinneſt, but moſt ſubtily in the *grape* of the *Index*, which being the only part of the body that hath *temperamentum ad pondus*, is by good right chiefe Touch-warden to the King of the five ſenſes. The ſatisfaction the *Hand* gives the minde by this geſture, made *Alciat* (taking his hint from *Plautus*, who ſeems to me to have called this expreſſion *manum oculatam*) to repreſent in Embleme the certainty of things by an eye in a *Hand*. Hence *manus oculata* the Adage; and verily we may well beleeve this occular teſt or feeling eye of the *Hand*. *Thomas Didimus* as diffident as he was, received a palpable ſatisfaction by this way of ſilent information.

Alciat Embl. 16. ex Plauto ſumpt.

Eraſm. Adage.

John 20. 27.

Mollicie prodo. Geſtus XIV.

" TO SCRATCH THE HEAD WITH ONE FINGER, is a kinde of nice and effeminate geſture, bewraying a cloſe inclination to vice; obſerved in many by cunning Motiſts who have found the way to prie into the manners of men. A geſture ſo remarkable that it grew into an Adage, * *Digito uno caput ſcalpere*, by a metonymie of the adjunct ſignifying impudence & effeminacy, taken by Critiques out of *Juvenal*, who hath given a ſatyricall laſh at this geſture. *Pompey* was " publickly upbraided to his face with this note of effeminacy by *Clodius* the Tribune, asking aloud theſe queſtions; who is the licenciouſeſt Captaine in all the City? what man is he that ſeeks for a man? what is he that SCRATCHETH HIS HEAD WITH ONE FINGER? ſome that hee had brought into the market-place for that purpoſe, like a company of dancers or ſingers, when he ſpake and clapped his *Hands* on his " gowne, anſwered him ſtrait aloud to every queſtion,

Plutarch in the life of Pompey.

stion, that it was *Pompey*. As concerning the phrase of seeking for a man, that Prince of the Senate of Critiques, sayes that he hath read in an old manuscript of an Interpreter of *Lucan* never published, this distich: Joseph Scal.

*Magnus quem metuunt homines,* digito caput una*
*scalpit, quid credas hunc sibi velle? virum.*

*Molles enim solent virum quærere.* *Cicero* also observed in *Cæsar* the same genuine fashion of his *Hand*, as appeares by the opinion he once had of *Cæsar*: when (saith he) I consider how fairly he combeth his fine bush of haire, and how smooth it lyeth, and that I see him SCRATCH HIS HEAD WITH ONE FINGER ONLY, my minde gives me that such a kinde of man, should not have so wicked a thought in his Head, as to overthrow the state of the Common-wealth. By the way, I cannot but note, that two of the greatest Commanders Rome could ever boast of, concurrents in time, and competitors for the Empire of the World, should be both branded with one and the selfe-same note of effeminacie. Plutarch in the life of Cæsar.

THE PUTTING FORTH OF THE MIDDLE-FINGER, THE REST DRAWN INTO A FIST on each side, which is then called ἰαγὼν by the Greeks, vulgarly *Higa*, in the ancient Tongue, *pugner à* πυγὴ, is a naturall expression of scorne and contempt. This gesture is called *Catapygon* by the Athenians, *id est. Cinædus & scortum, quia pronus ad obscœnitatem & quod* [*infamiam concuteret*] *&* [*convicium faceret*] which is well noted by that elegant Epigrammatist: Convicium facio. Gest. XV. Pareus in electis. Cælius.

*Rideto multum qui te Sextile Cinædum*
*Dixerit, & * digitum porrigito medium.* Martial Epigram.

*Id*

As Ramirez upon the place.

" *Id eſt, ſi te Sextile Cynædum vocaveret, tu eandem contumeliam ei objice, & repende, *ſublato medio digito, quæ nota Cynædi eſt, non ſolum enim ad [irriſionem] ſed etiam ad [infamiam & molliciem alicujus denotandum valet.* [To which that of *Plautus* may be referred:

Plaut. in Pſeudol.

*In hunc *intende digitum hic leno eſt.*

Martial Epigram.

Hence alſo *Martial* calls this Finger, *Digitum* [*impudicum.*]

** Oſtendit digitum ſed* [*impudicum.*]
*Derides quoq; fur &* [*impudicum.*]
** Oſtendis digitum mihi minanti?*

Perſeus Satyr. 2.

*Perſeus* calls it [*infamum.*]

*Infami digito*——

With *Acron* and *Porphyrius* it is [*famoſus.*] *Euphormio* calls it [*improbum.*] *Et hic quidem * intendebat improbum recluſæ digitum dextræ*; deſcribing the poſture of reprobation in ſome images. In another place the Epethite is *flagitioſus*, Cal-

Eupʜor. Satyr. 1.

Idem lib. eodem.

lion [*flagitioſo*] *digito ſuperiorem explicans barbam.* With *Plautus* it is [*manus pullaria*] *à palpandis tentandiſq; pullis*, &c. (as *Turnebus* thinks.) [*Petulans*] and [*laſcivus*] by others. Hence

Cælius.

with the Athenians, σκιμαλιζειν, *id eſt ſcimaliſſare eſt prætentare digito ubi quemquam* [*flocci facere*] *oſtendunt; nam etſi proprie Græcis ſit cum digito pertentamus ecquid gallinam ova conceperit, tamen verbo eodem utantur cum protenſum* [*contumelioſe*] * *oſtendunt medium digitum*, concerning which expreſſion *Juvenal:*

Juvenal Satyr.

*—— Cum fortuna ipſe minaci*
*Mandaret laqueum * mediumq; oſtenderet unguem*,

*nam * medio digito aliquid monſtrare per* [*ignominiam*] *fiebat, ob ejus* [*infamiam*] as *Lubinus* upon " the place. This pointing out with the Finger

in

n way of mockerie, *Tertullian* calls *digito destina-* Tertul. de
e. That the scoffing motion of this Finger Pallio c.4.
oves an apprehension of what we intend, may
lainly be gathered out of the Prophesie of the
rophet *Isaiah*, where he saith, If thou take a- Isaiah 58.
vay from the midst of thee the yoke, the PUT- 9.
ING FORTH OF THE FINGER, and evill speaking, which by the most of Expositors is conceived to be meant of this very gesture, although See Flacius in clavi script.
Divines have variously descanted upon the
lace. In this sense also that of the Wise man Salomon
ay be understood, The wicked man speaketh Prov.6.13
ith his Finger, that is, his Finger by gestures
nd signs speaks scoffes. As Doctor *Jermin* in his
araphrasticall comment upon the place. *Lam-* Lampridius in
*ridius* speaking of the notorious effeminacie, Heliogabalo.
nd luxurious impudencie of that sottish Empe-
our *Heliogabalus* among other expressions of his
orrupted minde reports him to have used this,
*Nec enim unquam verbis pepercit infamibus, cum &*
*digitis* [*impudicitiam*] *ostentaret, nec ullus in con-*
*entu, & audiente populo esset pudor.* Thus *Cali-* Sueton in
*gula* was wont to flout and frump *Cassius Chærea* Caligula.]
Tribune of the *Prætorian* cohort in most oppro-
rious tearmes as a wanton and effeminate per-
on. And one while when he came unto him
or a watch-word to give him *Priapus* or *Venus*;
nother while if upon any occasion he rendered
hankes, to reach out unto him his *Hand*, not only
ashioned, but wagging also after an obscene and
lthy manner. Q. *Cassius* a right valiant man,
nd one that distasted the corrupted manners of
hose times, tooke this reproach of effeminacie so
l at *Calligula's Hand*, that he bore him a parti-
ular grudge for this very cause, and was the
man

man that conspiring with *Cornelius Sabinus* his fellow Tribune, deprived him of life and Empire. Thus *Diogenes* when certain strangers in a great assembly were very inquisitive to know which was *Demosthenes*, *Diogenes* in derision PUTTING FORTH HIS FINGER instead of the *Index*, pointed him out and shewed him unto them, covertly thereby noting the impudent nature and effeminacie of the man. And it may be the envie and despite of *Josephs* brethren towards him shewed it selfe in the contumelious gesture of this *Finger*, which pointed out unto him their contempt of him when he was a far off, and making towards them, when they said one unto another, Behold this dreamer commeth!

Laert. in Diogen.

Gen. 37. 19.

Contemno. Gestus XVI.

TO COMPRESSE THE MIDDLE-FINGER WITH THE THUMBE BY THEIR COMPLOSION PRODUCING A SOUND AND SO CASTING OUT OUR HAND, is a gesture we use to signifie our contempt of unprofitable things, & to shew by gesture how we sleight, contemne, insult, and undervalue any thing. This KNACKING with the *Fingers* was called by the ancient Romans * *Crepitus*, or *Percussio digitorum*. Hence that illustrious Poet expounding the sense of this expression makes mention of the Thumb, which he therefore calls *argutum*, *id est*, *resonantem*, whose verses very cleare for this businesse run thus:

Martial Epigram.

*Cum peteret seram media jam nocte matellam*
* *Arguto madidus pollice Panaretus.*

*Arguto pollice*, that is, as he hath it in another place * *crepitu digitorum*. And *Propertius* to the same purpose,

Propertius l. eleg. 7.

——— *At illi*

* *Pollicibus fragiles increpuere manus.*

The posture of the same expression prepared to create a sound; The statue of stone at Tharsis which *Plutarch* speaks of to have been made for *Sardanapalus* after his death, and set over his grave, did significantly retaine, which statue was formed dancing after the Barbarian fashion, and KNACKING as it were with his *Fingers* over his head like an Anticke: the inscription was, *Sardanapalus* the son of *Anacynderaxa* built *Anchialus* and *Tarsus* in one day, but thou my friend,

Eat, drinke the wanton Leacher play,
For nothing else is ought I say:

signifying the undervaluing sound produced by such a KNACKING of the *Fingers*, *ede, bibe &c. nam cætera omnia sunt illius sonitus quem efficere manus solet*, as *Athæneus* hath it.

Plutarch in moral.

Artian l. 2 de exped. Alex.

TO BEND THE MIDDLE-FINGER WHILE ITS TIFLY RESTETH UPON THE THUMB, AND SO IN IESTING-WISE TO LET IT OFF, is a triviall expression whereby we with a FILLIP inflict a trifling punishment, or a scoffe. This FILLIP with the *Finger* or naile, some thinke is so called *à sono fictitio, qui cum Talitrum alicui impingitur, datur*; and *Talitrum à talione, est enim ludi genus inter pueros quo par pari refertur, vel recurvi digiti impressio, unde forte melior denominatio Latinæ vocis à talo, convolutio digitorum quem emulatur*, κονδυλισμὸς *Græcis*. That this gesture was called *Talitrum* by the ancient Latines appears by *Suetonius*, who speaking of *Tiberius*, and the native vigour of his left Hand, *Articulis ita firmis fuit, ut caput pueri vel etiam adolescentis*

Ironiam infligo. Gestus XVII.

Jun.

Sueton Tib. c. 68.

Cælius. "*Talitro vulneraret.* Sometimes they were said *ſcimaliſſare* who in mockery uſed this geſture. A kinde of punishment we uſually inflict upon unhappy wags. Hence that of *Petronius*, *Ego dum-*

Petron Arb. Satyr *rante adhuc iracundia, non continui manum, ſed caput miſerantis ſtricto acutoq; articulo percuſſi. Percuſſit τῷ κονδύλῳ pueri Gitonis caput.* This ſlighting expreſſion of the *Fingers* gives ſuch a ſlur of diſgrace if uſed to men, that it hath been thought ſuch a diſparagement as wounded a tender reputation. Sir *Franeis Bacon* in his charge in the Star-Chamber touching Duells, being then His Majeſties Atturney Generall, informes againſt the hot ſpirited Gallants of thoſe times, who pretended a defect in our Law that it hath provided no remedy for FILLIPS. A ſtrange thing that every touch or light blow of the perſon, (though they are not in themſelves conſiderable ſave that they have got upon them the ſtampe of a diſgrace,) ſhould make theſe light things paſſe for ſuch great matters. The Law of England, and all Laws hold theſe degrees of injury to the perſon, ſlander, battery, maime, and death; but for the apprehenſion of diſgrace, that a FILLIP to the perſon ſhould be a mortall wound to the reputation, he ſaith it were good that men would hearken to the ſaying of *Gonſalvo* the great and famous Commander, that was wont to ſay, a Gentlemans honor ſhould be *de tela craſſiore* of a good ſtrong warpe or web that every little thing ſhould not catch in it, when as now it ſeems they are but of copweb-lawne, or ſuch light ſtuffe, which certainly is weakneſſe and not true greatneſſe of minde, but like a ſicke mans body, that is ſo tender that it feels every thing.

Sir Francis Bacon in his charge againſt duells.

TO

TO BECKEN WITH THE EARE-FINGER, is their usuall concise expression, who are advanced by confidence to relie upon the strength of their ability, and would by a provoking signall dare, chalenge, defie, and bid one prepare for an encounter, implying a strong presumption of the victory, as if they esteemed him as nothing in their *Hand*. To this expression *Horace* alludes, Contemptuose provoco. Gestus XVIII.

*Crispinus * minimo me [provocat] accipe si vis*
*Accipe jam tabulas*——

Horace l. 1. Serm. 4

TO GRIPE THE LEFT HAND THE THUMBE CLUTCHED IN WITHALL, is the hold-fast gesture of tenacious avarice, and significant to discover the miserable and penurious condition of a close-fisted niggard, a parcell of the character of an old pinch-penny. This catching and restrained gesture, is an expression often seen in the *Hands* of penny-fathers, and men of a terene complexion, and is parallel to the Thumbe under the girdle. The Ægyptian Mythologists who were very quaint in their occult devices, used to paint out Avarice by this posture of the left hand: And they who allegorically interpret dreames make this hand the symboll of lucre, profit, gaine and increase, as the hand more fitting to retaine: for though it want the diligence and insinuating labour peculiar to the *Right Hand*, and hath not the faculty to scrape and get by such dexterious endeavours, notwithstanding being more dull and sluggish, the retentive appetite thereof is thereby increased, and it is the Misers maxime, and as it were the signet on his wretched hand: Avaritiam prodo. Gestus XIX.

Pierius Hierogl. l. 35.

Artemidorus de Somn. interp.

" *Non minor est virtus quam quærere parta tueri.*

Solinus cap. 5. Camerarius in Hor. Suc. Judges 5. This hand by the grave testimony of *Solinus*, which *Camerarius* also affirmes, to doe any thing is lesse agile; but to beare burdens, and to comprehend any thing strongly is more fit; for *Jael* tooke the hammer in her *Right Hand*, but the naile in her left, which she smote through the temples of *Sisera*: and the three hundred Souldiers of *Gedeon* held their lamps in their left hands, and the trumpets in their *Right* Hand, which *Marius* hath drawne into an allegorie of other significations.

Judges 7.

Marius in Bibl.

Offensi-unculam resentio. Gest. XX.

TO GIVE ONE A RAP WITH THE FINGERS HALF BENT, OR KNUCKLES, is their expression who would vent their sleight anger or dislike upon others; or would softly and modestly knocke at some doore. This posture of the *Hand* was called by the Ancients *Condylus*, *Scilicet digiti articulus, aut nodus in curvitura quæ digitis flectitur.* The stroake inflicted with the Hand thus composed, hath from antiquity retained the name of *Condyl*; this the Greeks call κονδυλίζειν. We read of a boy who attended at the banquet of *Æneas* slaine by *Hercules* with a stroake of his *Condyl*, called *Archias* as *Hellenicus* writes, other *Eunomius*, the sonne of *Architeles*, but in *Phoronidos* 2. he is named *Cherias*, who dyed of that blow in Calydon, although *Hercules* intended not his death, but chastisement. The Greeks also write that *Thersites* was slaine by the *Condyles* of *Achilles*, because he had strucken out the eye of *Penthisilea* slaine by him with his speare. This gesture is sometimes used by those who would signifie their desire of being

Cælius Rhod. var. lect.

" let

let in at a doore, and in this ſenſe it was modeſtly uſed by *Bagoas* the Eunuch at the tent doore of *Holofernes* his maſter, whom he ſuppoſed to have ſlept with *Judith*. *Dorleans* upon *Tacitus* ſaith, he did *plauſum facere manibus* to awaken his maſter, but it is moſt likely he uſed the ſound of this geſture as a mannerly watchword to intimate his attendance without, and a deſire to come in and ſpeake with him; an expreſſion that hath been ever uſed by ſuch who came to ſalute or ſpeake with great perſons in a morning, to intimate their modeſt and obſequious attendance, which they ſeemed by that low knock to deſire their patrons to take notice of.

Judith 14.

See Dorleans upon Tacit.

TO PUT THE FINGERS INTO A GRIPE OR CLAW-LIKE ASPECT, and to SCRATCH or CLAW another therewith, is the impotent expreſſion of a curſt heart that eagerly deſires to ſet a marke of its diſpleaſure upon thoſe that have provoked it to a ſplenitique uſe of its pounces. But this is no manly expreſſion of the *Hand*, as more properly appertaining to children and vixens, who are prone upon any provocation to wreak their deſpite upon others with the talons of their indignation. Fury that hath furniſhed all men with weapons, left the tongue & the nail to the impotent part of humanity, two venemous weapons, and apt to wranckle where they faſten. And if we ſee this naile-rubricke in the face of any, we are apt to infer that it is the marke of ſome ſuch impotent creature.

Iram impotentem prodo. Geſtus XXI.

TO PRESENT THE INDEX AND EARE-FINGER WAGGING, WITH THE THUMB AP-

Stultitiæ notam infigo. Geſtus XXII.

" APLIED UNTO THE TEMPLES, is their expreſſi-
on who would ſcornfully reprove any for failing
in any exerciſe of wit, or for ſome abſurd ſtumble
of a tripping and inconſiderate lip, or for ſome
errour in manners and behaviour: For, this moſt
ridiculous affront implies ſuch men to be Aſſes.
The reaſon is, for that man only by natures pro-
vident donation hath received eares fixt and im-
" moveable, whereas that which appears moſt
moveable and ſtirring in that dull animall
is his eares; and the WAGGING OF THE FIN-
GERS goes for the WAGGING OF THE EARES,
which cannot be done otherwiſe by reaſon of
this naturall prohibition. *Perſeus* alludes to this
ironicall ſignification of the *Fingers*,

*Nec manus auriculas imitata eſt mobilis albas.*

Perſeus Satyr. 4. Eraſm. Adag.

" Hence *Manum addere* the Adage, a metaphor ta-
ken from this geſture. The ſame geſture if you
" take away the motion, is uſed in our nimble-
fingered times to call one Cuckold, & to preſent
the badge of Cuckoldry, that mentall and imagi-
nary horn; ſeeming to cry, O man of happy note,
whom fortune meaning highly to promote, hath
ſtucke on thy fore-head the earneſt-penny of
ſucceeding good lucke; all which upbraiding
tearmes many underſtand by this geſture only
of the *Fingers*; for in this ſenſe the common
uſe hath made it the known ſignall of diſparage-
ment, ſo naturally apt are the *Fingers* to ſpeake
ſcoffes: For, lacivious diſdaine masked by ſcorn
under the diſguiſe of a facetious wit, out of an
itching diſpoſition hath been ever very prone to
deviſe and happen upon waies to vent her con-
ceited bitterneſſe, it being the guiſe of overwee-
" ning wit to deſpiſe and undervalue others:

Hence

Hence comes your ſcornfull frumpe and drie ſcoffe, keen jeers that wit hath turned up trump, wherein the dealer rubbeth with a gibe, making another his laughing ſtocke; which cunning game is received into Rhetoricke, and called an Ironie, a Trope, which gives a man leave cloſely to carpe at the manners of men, wherein what which is expreſſed by words, the contrary is ſhewn by the geſture: nay we may make a wity board without the helpe and concurrence of an unhappy word, and your broad verball jeſt is nothing neare ſo piquant as theſe foule habits of reproach by geſture, which broch men as it were with a ſpit, and having once entred into the quicke like ſhafts with barbed heads a long time gaule with a ſticking miſchiefe: and to this feat of mockery the *Fingers* have been proclive to faſhion out contempt, provoked forward by a naturall dicacity.

TO LOCKE THE THUMBE BETWEENE THE NEXT TWO FINGERS, is an ironicall vulgariſme of the *Hand* uſed by Plebeians when they are contumeliouſly provoked thereunto, and ſee that they cannot prevaile by vieing words, their ſpleene appealing to their *Fingers* for aid, who thus armed for a dumbe retort, by this taunting geſture ſeem to ſay avant. This poſition of the *Fingers* with the Ancients was called *Higa*, and the moderne Spaniards by objecting the *Hand* formed to this reproachfull expreſſion, imply as much as if they ſhould ſay *pædicavi te*, with us it is uſually their garbe who mocke little children.

Improbitatem objicio. Geſtus XXIII.

Ramirez upon Mart

Parcè do. Gest. XXIV.

TO GIVE WITH TWO FINGERS, is a parcimonious expression of the *Hand* often seen in *clutch-fists niggards*, and *pinch-pennies*, from whose gesture the Adage came, *Dare contracta manu, id est* [*parce & frigide aliquid dare.*] Hence the Spaniards in the propriety of their Tongue, expresse covetousnesse by a *short Hand*, and bounty by a long and *large Hand*. These phrases do often occur in *Guzman*, which I take for a subtile contexture of the proverbiall riches and gravity of the Spanish Tongue. *Salomon* dislikes this gesture, where he saith, *Let not thy Hand be open to take, and closed when thou shouldest give.* And *Artaxerxes* the son of *Xerxes*, who was sirnamed *Long Hand*, because he had one *Hand* longer then another, was wont to say, that as a Prince (who was Gods image upon earth) he had a *Hand* to give, to wit, a *right Hand* very *long*; the other to with-hold and take away, to wit, a left *Hand*, contracted and very short; adding that it was a more Princely and Royall property, to give, then to take away.

Plutarch Apoteg.

Numero Gestus XXV.

TO BEGIN WITH THE FIRST FINGER OF THE LEFT HAND, AND TO TELL ON TO THE LAST FINGER OF THE RIGHT, is the naturall and simple way of numbring & computation: for, all men use to count forwards till they come to that number of their *Fingers*, and being come to that number, prompted as it were by nature to returne at this bound or But of numericall immensity, (about which all numbers are reflected and driven round,) they repeat againe the same numbers returning unto unity from whence

hence their account began, which we must
ot account as an accident, but a thing propaga-
d from the fountaine of nature, since it is ever
one and that by all Nations. For the *Fin-*
*ers* by an ordinance of nature, and the unrepeal-
ble statute of the great Arithmetician, were ap-
ointed to serve for casting counters, as quicke
nd native digits, alwaies ready at *Hand* to assist
s in our computations. Hence some have cal-
d man a naturall Arithmetician, and the only
reature that could reckon and understand the
istique laws of numbers, because he alone hath
eason, which is the spring of arithmeticall ac-
ount; nay that divine Philosopher doth draw
he line of mans understanding from this compu- Plato.
ing faculty of his soule, affirming that therefore
e excells all creatures in wisdome, because he
an account: and indeed not the least of the more
btill part of reason doth depend upon this A-
thmeticall infused quality. Hence we account
ch for idiots and halfe-sould men who cannot
ll to the native number of their *Fingers*. And
we count the dole of nature, and those num-
ers that were borne with us and cast up in our
*land* from our mothers wombe, by Him who
ade all things in number, weight & measure, we
all finde that there are five *Fingers* ranged up-
n either *Hand*, which quinary construction of
he *Fingers*, as being of a mysticall perfection is
uch canvased by the Pythagoran Philosophers, Plutarch
nd called marriage, because it is a compound of Moral.
he first numerall male and female; it is also fitly
armed nature, because being multiplied it de-
rmins and rebounds upon it selfe, for five times
ve makes twenty five, and multiplied, by an old
number

" number it still representeth it selfe, for if you take five unto five by doubling the Cinque you make the Decade; and there is in it a naturall vertue or faculty to divide, as appeares in the *Fingers* of each *Hand*, so that nature seems to have tooke more delight to order and compose things according to the number of five, then to fall upon any other forme that might have proved spherical. Hence *Plutarch* obserues that the Ancients were wont to use the verbe *pempaseſthai* when they would signifie to number or to reckon. And the *Memphian* Priests in their Hieroglyphiques, by a *Hand*, the *Fingers* set upright, used to figure out Arithmeticke. Great is the perfection of the totall summe of our *Fingers*, for Ten is the fount and head of all numbers, for this is compounded of 1. 2. 3. and 4. which united, summe up Ten; the most compleat of numbers, as possest of the formes of all the others, for both the eaven and odde, the square, cubique, plaine, the linear, the monade, and compound, with all the rest, are comprised in the Decade; which therefore *Pythagoras* the Samian, who was thought to be the first Author of the name Philosophie, as *Plutarch* affirmes, concludes the Denarie to be the most absolute perfection of numbers, because as the Poet saith we have,

Plutarch in moral.

Ovid. l. 1. Fastorum. —*Tot digitos per quos* [*numerare*] *solemus.*

*Hadrianus Junius* by an elegant and neat discription, seems to allude to the intention of nature in deviſing the *Hand* so fit for all accounts, that it may serve for a counting table;

Hadrian Jun. in Ænigmat

*Porrigor in ramos quinos, & quilibet horum*
*Diditur in triplices nodos, nisi quintus egerct*
*Uno, qui solus respondet robore cunctis*

Undiq

*Undiq; colligulis surgo, in vallumq; reside*
*Ast Abaci desit si forte, ego munia praesto.*

*Abacus* being a counting-table, such as Arithmeticians use.



An

# An Index to the following Alphabet of naturall Gestures of the FINGERS.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.

| A | B | C | D |
|---|---|---|---|
| *Figures ont the* I *Gesture.* | II *Gest.* | III *Gest.* | IV *Gest.* |

| E | F | G | H |
|---|---|---|---|
| V *Gest.* | VI *Gest.* | VII *Gest.* | IX *Gest.* |

| I | K | L | M |
|---|---|---|---|
| X *Gest.* | XI *Gest.* | XII *Gest.* | XIII *Gest.* |

| N | O | P | Q |
|---|---|---|---|
| XIIII *Gest.* | XV *Gest.* | XVI *Gest.* | XVII *Gest.* |

| R | S | T | V |
|---|---|---|---|
| XVIII *Gest.* | XIX *Gest.* | XX *Gest.* | XXI *Gest.* |

| W | X | Y | Z |
|---|---|---|---|
| XXII *Gest.* | XXIII *Gest.* | XXIV *Gest.* | XXV *Gest.* |

A Inventionem labora.

B Fleo.

C Approbo.

D. Extollo.

E Collaterahiter monstro.

F. Indico.

G Terrorem incutio

H Silentium indico.

I. Redarguo.

K Compello.

L Veto.

M Diffidentiã noto.

N Molestiam procedo.

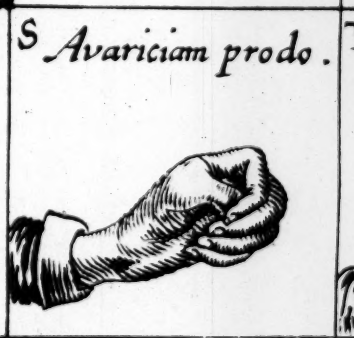
O Conviciũ facio.

P Contemno.

Q Ironiam infligo.

R Contemptuosé provoco.

S Avaritiam prodo.



T Offensiunculam resentio.

V Iram impotentẽ prodo.

W Stultitiæ notam infigo.

X Improbitatem objicio.

Y Parcè Do.

Z Numero.

# CHIRONOMIA:

Or,

## The Art of Manuall Rhetorique.

*WITH THE*

Canons, Lawes, Rites, Ordinances, and Institutes of RHETORICIANS, both Ancient and Moderne, Touching the artificiall managing of the *HAND* in Speaking.

Whereby the Naturall GESTURES of the *HAND*, are made the Regulated Acceſſories or faire-ſpoken Adjuncts of RHETORICALL Utterance.

With *TYPES*, or *CHIROGRAMS*: *A new illuſtration of this Argument.*

By *J. B.* Philochiroſophus.

*Ratio eſt Manus Intellectus; Rationis Oratio; Orationis Manus.* Scal.

LONDON:
Printed by *Tho: Harper*, and are to be ſold by *Richard Whitaker*, at his ſhop in Pauls Church-yard. 1644.

Courteous Reader, in some co-
pies thou shalt find these mistakes,
hereafter mentioned, which I pray
thee charitably to amend, or
not to censure.

Page 3. line 18. for an read in, p.22.l.6. r.all
good things, p.43.l.20.the paragraph indica-
e belongs to the last paragraph of that ge-
re in p.44. p.62.l. 26 r.Rabbin, p.76. l.17. r.
ver.p 73.l.r.manners,p.76.34. leave out of, p.
l. 7. r.the, p. 90. in the margin r. *Pulcheria*
th a Capitall, p.94.l.6. r. *utraſq;*, ibid.l. 30. r.
ection, ibid. l.32. r. *impreſſam*, p.96.l. 30. r.
RETCHED, p.112.l.33.r.*dextramq;*,p.17.l.34
*Chirothlipſia*,p.141.l.15.r.instituted,p.143.l.10.
coevality,p.149.l.1.r.*ſanat*, p.161.l.16.r.1000.
167.l.19. r.thanks, ibid.p.l.14.malicious,p.17
d64. a marginall quotation superfluous.

Grandiloquentia
Cleon.
Hortensius.
CHI
RONO
MIA
Andronicus
Delicia
Roscius.
Demosthenes.
Ciccro.

To His
HONOVRED FRIEND
*WILLIAM DICONSON*
ESQUIRE.

*SIR*,

AFter I had once well reliſhed the ſweetneſſe of your converſation; having calculated your temper and diſpoſition according to the meridian of Friendſhip, I ſoone propoſed you to my ſelfe as an Idea and patterne of all Humanity. This

apprehenſion I have of your virtues, is ſo deeply ſetled in my underſtanding, that I finde it difficult to reſtraine affection from dilating upon this Argument, even to a Panegyrique: Yet I confeſſe I doe not more truly honour and revere you under any one notion, as I doe in that relation you ſtand in to my worthy Friend your Son, a relation which you have made more reverend and amiable, by the felicity of your comportment. There, Nature and Education are in their Zeniths. This is the *Achma* of worldly Beatitudes, when by a reciprocall invention, without the confuſion

fusion of distance and proximity, reverence and affection; there results by converse, *Idem Alter, & Alter Idem*: were not this a truth that hath oft beene visible to discerning eyes, I might be thought a little to play the Poet, and this assertion taken for an Allegory. Sir, the congruity of this Art, with your Nature, in gaining upon the affections of men, hath made me pitch upon you as a competent Iudge and Patron: To you therefore I consecrate this Fruit of my *Hand*, as to one well read in the prudentiall Laws of Civill Conversation, and by consequence knowing, to man-

age the *Hand* of your Intellect and Reason (your reason and speech) to the best advantage and utterance of discretion and honesty. Be pleased in returne of those expresses of your affection and respect I have received from you, to accept of this demonstration of respect from him,

who is

Your faithfull friend to command,

Io. Bulvver.

## *To his affectionate Friend the Authour,*
### *On HIS*
# CHIRONOMIA.

THe *Hand* of Nature plac'd the Eye and Eare
As Parallels within *Minerva's* ſpheare:
Th'aſt ſet the Underſtandings Optique line
Above the common ſenſe of Diſcipline,
By Thy life-ſpeaking Types, engraven by
A keen beame borrow'd from Thy Muſes eye.
The ſprucer Arts of Speech will grow more neat
And rich in utterance, by Thy conceit.
*Demoſthenes* might here his garbe refine,
And *Cicero* out-act his *Cateline:*
Nay, in Thy Glaſſes typicall Expreſſe,
Commanding *Rhetorique* may mend her dreſſe.
Th'aſt drawn all bookes *de Oratore*, dry:
And *Polychronicons* but few will buy,
While they may have Thy *Hand* to draw and mend
All Action by, their Mindes can well intend.
*Alcides* Chaine is Thine by juſt ſurprize,
Plac'd in Thy *Hand*, fix'd to the peoples eyes;
Who may'ſt with greater ſway by this *Hands* tongue
The Wiſe command, then he his long-ear'd throng.

*Singularis amicitiæ ergo,*

THO. DICONSON, *Med. Templ.*

## *To his loving friend the Author,*
### *On HIS*
# *CHIRONOMIA.*

WHat dream last night I had! how sweet! how (high!
And when I wak'd, how I desir'd to die!
If death such sleep had been: *Minerva's* Phane
Me thought wide open flew to entertaine
Thy faire *Chironomie*, which there install'd
Was by *Wits* Hand the new *Palladium* call'd.
The *Graces* Hand in Hand appear'd, in signe
Of honour, acting with the Triple Trine,
The new perswasive gestures of thy Art:
But when I saw Thy active *Muses* part
So well perform'd, I lost my ravish'd sense,
Orecome by her *Hands* silent Eloquence.
May this good Omen strike Thee luck, and force
The Worlds dull eye to like Thy *Hands* discourse,
Untill the Honours on Thy Front that stick,
We count with the Right Hands Arithmetique.

J. D.

## Ad ſummum GESTUUM Artificem, & *Chiromyſten*, in CHIRONOMIAM.

*CVm Venerem ſpectas blandam mirare figuram*
*Omnia concinno membra decore nitent.*
*Omnia ſint formoſa, tamen ſuperantur ab Vno;*
*Non habuit talem vel Cytherea Manum:*

## Ad eundem.

*HOc ſi ſit verum, ſenior quod prodidit olim*
*Scaliger, haud poterit pulchrior eſſe liber.*

[* Pulcher quod πολύχειρ, ex ſententia Julii Scaligeri.]

## Ad eundem.

*ALtera jam teritur Bellis Civilibus ætas,*
*Luxuriátque novo ſanguine triſtis humus:*
*Tu tamen in tuto es, nec territat hoſticus enſis;*
*Defendit Manuum Te numeroſa* MANUS.

## *Ad eundem.*

*Ything*'s commended, ſo is *Martin* too,
For Hands of any ſort: but their Pens doe
Fall ſhort of thy Quills worth; th'are at a ſtand,
Admiring You that write a better *Hand*.

JO. HARMARUS,
*Oxonienſis* φιλίατρος.

## Amico ſuo ingenioſiſſimo, in CHIRONOMIAM.

CHIRONOMON, geſtus Naturæ legibus effers,
Commenſuratos, Rhetoricoſq; facis.
Articulis, Digitis, Abacumrationis adornas,
Calcula et in Digitos mittere viva doces.
Sculpturæ ſecreta typis manifeſta renident,
Adventu lucis ſplendidiora novæ.
Tunc fugienda notas, ſed nævos primus Agentis,
Chiroſolæciſmos prævaricantis, habes.
Rhetoris invadis gravido comprenſa maniplo,
Omnia puncta, gravi ſuavis ubique MANU:
Dulce decus Charitum! Manuali ſemper ab ore
Verbula commenſo geſta decore ſonant.

R. G. *Nomenclator Chiro-muſa-*

# *Of the neceſſitie and dignitie of this Art of* MANUALL RHETORICK.

## PRÆLUDIUM.

HOw prevalent Geſtures accommodated to perſwade, have ever been in the *Hand*; both the Ancient Worthies, as alſo Uſe and daily Experience make good, it being a thing of greater moment then the vulgar thinke, or are able to judge of: which is not onely confined to Schooles, Theaters, and the Mansions of the Muſes; but doe appertaine to Churches, Courts of Common pleas, and the Councell-Table; where we daily ſee many admirable things done by thoſe, who in the courſe of Humanitie and profitable ſtudies, have been well inſtructed and inform'd in this facultie of the *Hand*. And the wiſedom of the Ancients is in good part placed in this care and diligence, That they who were nouriſhed to the hopes of great dignities, ſhould have com-

" composed and comely motions, which might
signifie an ingenious Minde, and adorne their
very Eloquence. Some may perchance i-
magine, that this *Manuall* Rhetorique is a
vaine and unnecessary Art, because they see
little writ by the Greekes, who were the Do-
ctors of Eloquence; and but few things there-
of by the Latines: when yet these men of
excellent wits of both Nations, have with
great artifice beautified all the sublime kindes
of Eloquence, to heighten the Grandieure of
a majestique Utterance. *Cresollius* alleadgeth
many causes why this one part of most noble
Science seemes (though not as neglected, yet)
passed by and omitted by those great lights of
" Antiquitie. For, the Greekes borne in a regi-
on, which by reason of the thinnesse and puri-
tie of the aire, was more fertile of good wits
then any other productions; had naturally
both motions of the Minde and Body to ex-
plaine and unfold their cogitations and re-
condite senses with an incredible facilitie: by
reason whereof they lesse needed the precepts
of this Art. For since they had two Pala-
stra's, wherein a double *Chironomia* was pra-
ctised, one of Armes, another of Peace, and
proper to the pacifique temper of Humanitie
a domesticall Theater, Doctors and Rheto-
rique Professors, and publique Declamati-
" ons; having in common among them, such
il-

lluſtrious aides of Pronunciation; no marvell "
hat ſo few Rhetoricians have left any Manu-
cripts of the Conformation of geſture; this
rtifice of the *Hand* being a thing ſo common,
nd as it were naturall unto them. Which vo-
ubility of a prompt & eaſie nature, wonder-
ully accommodating it ſelfe to all things, Juvenal.
nade the Satyriſt ſay, that the whole Nation Satyr. 3.
f the Greekes were Comœdians: for in the
cene and Theater, and in graphicall aſſimi-
ating and imitating the affections, there were
ew of any Nation could match them, and
one that could out-act them. And as they
ere very ſtudious in all kinds of literature;
hen they apply'd their minds to eloquence, "
cannot be ſaid how they excel'd in geſture, "
y the force and guide of Nature; which per-
hance was the cauſe why the Stagerite ſaid,
ὑποκριτικὸν to be τ φύσεως, That Rhetorique was Ariſt. L. 3.
aturall, and that any one, without the inſtru- Rhet.
ions of a Teacher, ſeems to be of himſelf
by a Naturall ingenie, fit to raiſe motions in
imſelfe and others. But the Romans come-
ng out to ſpeake, not from under the Cano-
ie of *Minerva*, but the Pavilion of *Mars*, be-
ng not of ſo ready & poliſhed a wit, thought
convenient and neceſſary to have books of
nſtitutions for the Conformation of theſe
hetoricall expreſſions: of which, *Plotius*
nd *Nigidius*, two great Doctors in theſe E- "
le-

" legancies, (to omit others) publiſhed their beauteous Commentaries. They that follow *Ariſtotle* in his miſtaken opinion of *Action*, eſteeming theſe Chironomicall Notions as things of no great matter, are much deceived: for that great Doctor of the * *Lyceum* (as *Creſſolius* well obſerves) ſpake rather of himſelfe then of all men in generall: who being of a moſt excellent wit, and by Nature furniſhed with all ornaments, he contemned Rhetoricians, as ſeeing himſelf to have little need of thoſe petty Rules which were carried about for the conformation of Manuall geſtures. For elſe, he had *Demoſthenes* in his eyes, a man wholly compoſed of this Artifice, and " turn'd after a manner, upon the wheele of Rhetorique: who at firſt, by reaſon of his naturall imperfection herein, was much diſcouraged: by which it appeares, that an Oratour is not borne, but made: and to ſpeake well and laudably, there is need of ſtudie and ſtriving, before the facultie can be attained. For as for this opinion of ignorant men, who thinke that Geſtures are perfect enough by Nature, and that the climate availes nothing, it being not materiall whether the *Hand* be moved hither or thither: that every one may pleaſe himſelfe, obſerving no rule or admonition of Rhetoricians: The daily Example of " ſpeakers refute. For we ſee many both in ſa-

* Ariſtot. Schoole neere Athens.

cred

red and prophane places, so prepostrously
ilfavoredly expressing their minds, that 'tis
wonder how any eye can behold them with
tention. Certainly, men polished with Hu-
anitie, cannot without loathing, behold the
rævarications of such durty and slovenly
ratours, and with a just indignation distaste
eir inconsiderate action. If the Naturall mo-
ons were absolutely compleat, & sufficient-
fit to open & unfold the sense of the Mind;
were accommodated to gaine good will,
opportune for the incredible force and va-
tie of the affections; would these goodly
rators and lovers of faire speech so bewray
emselves, and wallow in the dirt? But this
enough, to prove that the actions of the
*and* are not perfect by Nature. Therefore
those upstart and tumultuarie Oratours
agge as much as they will, of the force of
ature, and facilitie of Gestures. Reason, and
e sayings of the learned Ancients doe not
ely gainsay them, but prove these Cosme-
ue gestures of the *Hand* to be things of
eat moment, & the very Palme and Crown
Eloquence. Had the ancient pieces of this
t (which ingenious Oratours writ of old,
re for the benefit of after-times then their
n) come to our *Hands*, men might have
ene more ready in speaking then they are,
d not so prone in these points, to offend
the

" the discreeter part of their Auditory; bu
since those helpes are lost, I cannot see ho
an Oratour can be perfect and absolutel
compleat, that hath not consulted with th
Oracle of *Quintilian*, about this Manuall pro
nunciation; whose institutions contain all tho
ancient subtleties that escaped the injurio
*Hand* of Time. Things which of old, tho
were wont to learne with their Grammar,
*Sidonius Apollinaris* witnesseth, which pe
chance, was the reason why *Polihymni*
Cassiodor. whom that learned Senatour affirmes to ha
" taught the Elegancie of Gesture, the sam
by the Greeks is said to have taught Gra
mar and Letters. And indeed *Decencie* of e
pression doth so depend upon this Art, th
(as Grammarians observe) *Decencie* is pr
" perly spoken of *Gesture*, and motions of t
*Hand* and *Body*, and it so exalts Beauty fro
the concrete into the abstract, that Nature a
the tacit voice, and assent of all men, allow
it as a thing very materiall in commerce, a
is so look'd for at the *Hand* of an Orator, th
the defects of extemporarie and jejune O
tions, have been covered by the Elegancies
this Artifice; and those that have come
unhandsomly with their expressi ons, for wa
of these comely and palliating graces of El
cution, were ever laughed at, and justly d
" rided.

# CHIRONOMIA:

## OR, THE

# ART OF

# Manuall Rhetoricke.

THE Clazomenian Sage (as *Plutarch* reports of him) upon a curious ſpeculation of the properties and motions of the *Hand*, as it were in an extaſie of admiration, concluded Man to be the wiſeſt of all creatures, becauſe he had *Hands*, as if they were the ſpring and fountaine of all intellectuall and artificiall elegancies: which opinion of *Anaxagoras*, *Galen* with great elegancie and humanity, by way of inverſion corrects, That becauſe Man was the wiſeſt of all creatures, therefore he had *Hands* given him, the *Hands* being added, that as he was the moſt intelligent, ſo he might have fit organs to do and explain what his knowledge did inlight him unto; *Art* in the *Hand* being the ſame with *Science* in the *Intellect*; nor is the Genius of Nature ſilent herein. *Plutarch* endeavours to give an Allegoricall interpretation of this ſaying of

Anaxagoras.

Galen de uſu partiũ lib. 1.

Ariſt. de part. Animal. lib. 4 cap. 10.

Plutarch in moral. *Anaxagoras, Manus est causa sapientiæ. Manus id est experientia, est causa sapientiæ:* But in regard of the Rhetoricall properties of the *Hand*, Man may well be called *Chirosophus, id est, Manu sapiens*, Hand-wise. *Galen* excellently observes Man to be armed by Nature with three weapons, Reason, the loud weapon of the *Tongue*, and the *Hand*, which may be gave the hint to the President of the Colledge of Critiques to make them all three *Hands*, in that golden saying of his, wherein he subtilly sets forth the Rhetoricall force and dignity of the *Hand*, *Ratio est manus intellectus, rationis oratio, orationis manus.* Hence the *Hand*, the famous *companion of Reason* hath ever obtained the preheminence in gesture, and been the *Domius fac totum* in all matters of corporeall eloquence, as appeares by the cleare testimony of the learned Sages, and the *Chirogrophie* of elder Time. *Hippocrates* calls the *Hand*, *Optimum dicendi magistrum.* The brother of *Basil* very copiously sets out the Rhetoricall worth of this goodly *Scepter and Caduceus of ingenuity.* *Recte statuitur, manus esse proprium quoddam naturæ loquendi facultate præditæ instrumentum, hunc potissimum ad finem effectas ut earum opere expiditior in nobis sermonis esset usus.* *Cassiodorus* saw also the force of this Hand-maid of wisdome, and living implement of elocution, *Manus singulariter data ad multas cogitationes nostras communitur explicandas.* The younger *Plinie* would have this saying marked and registred, *Recitantium propria pronunciationis adjumenta esse manus.* And on taking his hint out of the Poesie of *Homer* makes this honourable mention thereof,

Galen de usu part. lib. 1.

Scaliger exercit.

Hippocrates in lib. de flatibus

Greg. Nyss. l. de Hom. c. 8.

Cassiod. l. de Anima cap 18.

Plin. Jun. lib. Epist. 19.

" *Desectis manibus pereunt quoq; Palladis artes.*

Hene

Hence the Latines significantly call the *Hand*, *Manum à manando quod hoc instrumento potissimum actiones è nobis emanent.* Therefore the Greeks for good cause seem to have called the *Hands*, χεῖρας ἀπὸ τῆς χρησίμως *ab utilitate*, for that they are not only assistant to eloquence, but doe incredibly conduce to all the offices of Reason and Humanity. For it is the choisest Friend of Art, the Artificer of Elocution, the Brother of the phansie, and Remembrancer to her that dwells backwards in the high Towre of Pallas, the Bodies will and Intellect, the Gift, the wit, and ingenuity of the outer man, and the better Genius of the Microcosme: In which *Minerva's* darlings, the Phalanx of the Muses, and the Pierian Band, are trained & exercised as in a convenient *Palestra* or *Gymansium.* The Logisticall motions that appear in the *Hands* of Disputants, as they demonstrate the large command of the signifying faculty of the Body which flows not only into the vocall organs, but proceeds so far, as to the *Hands:* so they significantly argue the *Hand* to be a peculiar instrument of reasonable nature, especially ordeined to set a glosse upon the vocal expressions of the mind. The *Hand* being a part so prompt & officious to afford the Tongue necessary aid, so powerfully inclined by its naturall gifts and abilities to bring reliefe to reason, so apt and fit on all essayes to deale in matters of expression, and to affect the hearers mindes, that whereas Man by a happy endowment of nature is allowed two instruments, *Speech* and a *Hand*, to bring his concealed thoughts unto light; the *Tongue* without the *Hand* can utter nothing but what will come forth lame

Chiron.

Meletius de nat. Hom.

" lame and impotent, whereas the *Hand* without the discourse of the Tongue, is of admirable and energeticall efficacie, and hath atchieved many notable things. All Histories abound with the exploits of the *Hand*, which hath performed and brought to passe more things by a significant silence, then the Tongue hath ever done by an audible demonstration. *Apollonius Tyaneus* by his most famous example alone, shall serve to cleare this point, who when he had with an incredible religion observed the Pythagorean silence, neither had suffered any word to fall from him during the space of five whole yeares; yet when he came into Cities labouring of sedition, τῇ χειρὶ τὸ τῷ προσώπῳ *manu atq; vultu sedabat discordias*: After which manner hee travelled through Pamphylia, Cilicia, and other regions of " the earth: For whatsoever is expresst by the *Hand* is so manifestly spoken, that men of the most obtuse understanding that are not able to conceive of the words pronounced in an unknown Tongue, to whom an Oratours spent oyle is meerly lost, because their rich and elegant expressions in conceits transcend the pitch of their capacity: yet these may see and perceive the intention of the *Hand*, which by gestures makes the inward motions of the minde most evident: for all men (a thing nature hath so appointed) are stirred & moved by the same motives of the mind and doe in others understand and take notice of the same moving demonstrations, by experience judging and approving in themselves those affections that outwardly appeare to worke upon others. Hence the ingenious are forced to confesse that all things are more expressive in " the

Philostratus in vita Apollonii

*Hand*, as that which doth garniſh the ſenſe of words, and gives the ſhape, figure, and winning glory unto eloquence. This ſtrengthens *Speech* with nerves, and the ſinewed cords of twiſted Reaſon. *Speech* divided from the *Hand* is unſound, and brought into a poore and low condition, flags and creeps upon the ground. The babling Tongue (indeed) may have a long and ſpacious walke, and the full mouth may prate and run ore with large and loud impertinencies, but without the concurrence of the *Hand*, the mouth is but a running ſore and hollow fiſtula of the minde, and all ſuch ayery traſh but the cracks of an uprofitable lip that wants the aſſiſtance of thoſe native Orators which were deſigned to attend the perfect iſſue of a well delivered cogitation: for what can we expect from that eloquence that neglects the motions of the *Hand*? or what can we conceive can be wrought out of that which is maimed and deformed, that ſhould bee able to worke upon the affections? Whence a grave Father, an Author of Claſſicall authority (the high pitch of whoſe fancie ſome may chance to admire) borne on the rapture of his thought, run ſo high in his expreſſions, that he denies that man could have enjoyed the honour of an articulate voice, had not nature planted this magazine of *Speech* in the body, and ſtored it with native ammunition for the defence and arming of *orall reaſon*. And verily if Man were diſarmed of this native weapon, or organ intended for the ſpeciall advancement of utterance, wanting the ſubtle force of his *Hand* and *fingers*, the expreſſion of his Tongue would be very weake and unhewed; for the motions of the

Greg. Nyſſen l. de Hom. opific.

" the *Hand* in pronuuciation, doe much enrich and endeare the expreſſions of the Tongue, which without them would many times appeare very meane: And if we conſider the orations yet remaining among the ruines of former ages which were publickly pronounced, wee may ceaſe to admire the advantages they have had over others, or themſelves only penned; ſo that we may not ſo much wonder how they having been armed by diſcourſe and voyce (together with the emphatical aſſiſtance of the *Hand*) have produced ſuch prodigious effects: For, theſe graceſull aids of Speech and advantages are ſo peculiar to *pronunciation* and the *Hand*, that the Pen or Preſſe knoweth not what they mean. This is ſufficiently confirmed by what *Quintilian* reports of *Hortenſius*, a long time Prince of Orators, afterwards Coevall and Competitour with *Cicero*, but alwayes accounted the ſecond, whoſe writings notwithſtanding were ſo ſhort of that fame of his living eloquence of pronunciation, that it appeares there was ſomewhat in thoſe Orations he pronounced which pleaſed very well, which they who came afterwards to read could not finde; the gifts of ſpeaking and writing well although compatible, yet not ſo inſeparable that he who pretends to one, muſt neceſſarily be poſſeſt of both. That Virgin Monarch, Queen *Elizabeth* of famous memory, whoſe Apothegmes may paſſe among the Oracles of Royal Reaſon, and Civill Prudence, having heard, or rather ſeen a Sermon that was preached before Her with the advantage of pronunciation, was much affected and taken therewith, and having " the ſame Sermon afterwards preſented

Fabius lib 11. cap. 3. de Inſt. Orat.

Her, when She came to read it, and found not the insinuations of elocution and gesture, gave Her judgement of it, That it was one of the best Sermons She ever heard, and the worst she ever read.

Not only prophane, but sacred Authours have taken notice of this solemne bond and Rhetoricall obligation between the *Hand* and the mouth, and have not only allowed the language of the *Fingers* by which the Ancients were wont to speake, but have likewise punctually set downe the office of these sides-men the *Hands*, and gravely noted their necessary imployment and concurrence to the more advantagious setting out of speech. Among the recorded advantages of gesture and Rhetoricall uniformity, the observation of *Noverinus* is not to be passed over in silence, whose ingenious animadversion it is, that the Septuagint in their version of the Proverbs, where *Solomon* bringeth in wisdome speaking; and where St. *Hierons* translation, or the vulgar Latine hath it, *Extendi manum meam*, in the Septuagint translation it is καὶ ἐξετείνον λόγους *& extendebam sermones*; for that speech may have life and efficacie in it, the *Hands* must goe out, and gesture must appeare to the eye that it may give evidence to both senses: And *Solomon* where he accuseth the sloathfull man for not bringing his *Hand* to his mouth, seems to have cast an eye upon the old Ægyptian symboll, and to have said, his *Hands* touch not his lips, his action agrees not with his voyce: For to this sense the Expotition of Saint *Gregory* may with little wresting be drawn, *Manum ad os porrigere, est voci suæ opera concordare*; a good dependance &

Noverinus in elect. sacr. Cap. 1. v. 24.

Proverb. 19. 24.

" neceſſary relation, the *Hand* is joyned to the lips, and the lips muſt be ſo knit and held with the *Hands*, that ſometimes our very words and ſpeeches are turned into *Hands*, as the Septuagint in this place inſinuate. And it is obſervable that the
Acts 2. 3. Spirit that is called the *Finger* of God, appeared under the form of fiery Tongues, a moſt excellent connexion and it may be not without a Rhetoricall myſtery of divine and powerfull elocution, the gift of ſpeaking being granted hereby as well to the *Hand* as the *Tongue*, and a doore of utterance opened by the Spirit in both; no marvell therefore that they of *Liſtra* ſeeing the chiefe Speaker of the Apoſtles ſpeaking in the power of theſe Tongues, as this *Finger* gave him
Acts 13. 12. utterance, tooke *Paul* for *Mercury* their imaginary god of eloquence. Since (therefore) the *Tongue* is obliged to the *Hand*, it will become elegant Divines to be good at Action, bring thy *Hand* to thy Mouth, and tye thy *Tongue* to thy
" *Finger*, and thou haſt a moſt perfect ſymboll of Rhetoricall heat and divine expreſſion.

For the *Hand* of the Artificer the worke ſhall be commended; and the wiſe ruler of the people
Eccl. 9. 17. for his ſpeech, ſaith the ſon of *Syrach*. It ſtands him in Hand therefore who would emblazon the armes of the Queen of the affections Eloquence, to uſe her owne pencill the *Hand*, of a moſt ſecret property to quicken ſpeech, for where Eloquence ſwayes the Scepter, the graces of utterance forſake their place and the feebleneſſe of the proper forces of the Tongue are perceived, if they be not this way relieved by the *Hand*, by whoſe armes and allurements (as it were by main
" force) the ancient Orators have ſo often extorted

appro-

approbation from their auditors, and by this third ſupply of elegant deportment, invading the minde through the eye, with eaſie acceſſes put themſelves into the poſſeſſion of the people: And queſtionleſſe thoſe brave generous formes of diſcourſe wherein Art hath beene married to abundance, and richneſſe of ſpeech mixed with ſweetneſſe and majeſty of action, wherewith thoſe great and ſtrange conceptions of the Ancients have been ſo curiouſly limbed and plentifully adorned and graced, are but too ſlenderly taken notice of in theſe times, the perfections whereof can be of no meane importance, when without the helpe of this great ſecret, neither ornament of Art, nor grace of Nature can be but in part pleaſing, nor (as one well obſerves) ſhall all the reaſons the Tongue can alledge, perſwade a very woman, reſolving to reſiſt: For, the *Hands* are thoſe common places and Topiques of nature, which receive moſt of thoſe extraordinary motions which appeare in Orations, the high exceſſe, Enthuſiaſmes, raptures, and commanding beauty of expreſſions are here found: For, although geſture naturally floweth out with the voyce, yet comelineſſe and beauty are the decent iſſues of apt motion, which appeare in a ſweet delivery, anticipating the eare by the eye. And to ſpeake ſeriouſly, this artifice of the *Hand* is no leſſe neceſſary to excellent diſcourſes and conceits, then diſcipline among ſouldiers, without which courage is of no effect, and valour moſt commonly proveth unprofitable: They therefore, who in publicke, and before thoſe who are verſed in the Art of well-ſpeaking fall ſhort in Manuall performance, Balzack.

ſut-

" ſuffering the glory of Eloquence to receive diſe-
minution in their *Hands*; do no leſſe then caſt an
aſperſion upon the Art they profeſſe, and abuſe
their hearers; ſince no ſpeech ought to be pub-
lique if you intend to performe it negligently, and
not to allow it all the ornaments whereof it is
capable; for the poliſhing whereof wee need
not go far, ſince the *Hand* is able to accommodate
the *Tongue* in ſuch occaſions, as that which hath
a greater variety of Synonymous expreſſions,
and is able to outvie it in equivalent variations.
This is ſufficiently proved by the old emulation
between that famous Oratour *Cicero* and *Roſcius*
the great Maſter in the Art of Action; for it is
certaine that moſt eminent Oratour would often
contend and ſtrive avie with *Roſcius* whether he
ſhould more often expreſſe the ſame ſentence in
geſture; or whether he himſelfe by the copi-
ouſneſſe of his eloquence in a differing ſpeech
and variety of expreſſion pronounce the ſame;
which raiſed *Roſcius* to that height and perfecti-
on of knowledge, that he wrote a booke, where-
in he compared Eloquence with the Art or Sci-
ence of Stage-players: And indeed the fame
and eſtimation of *Roſcius* grew hereupon ſo
great, that learned *Cato* made a queſtion whe-
ther *Cicero* could write better then *Roſcius* could
ſpeake and act; or *Roſcius* ſpeake and act better
then *Cicero* write. Hence a certaine moderne
Authour reckoning up nine kinde of wits uſuall
at this day, makes up his account thus: *Im-
primis*, a Simian or Apiſh wit; an Arcadian wit
an Autolican or embezled wit, a chance-medley
wit, a ſmirke, quick and dexterical wit, and a
Roſcian wit, which is only in geſture, whe-
one

In Specu-
lo Humo-
rum.

one can farre more wittily expresse a thing by a dumbe externall action, then by a lively internall invention, more by gestures then jests. This was in that Pantomimicall *Roscius*, who could vary a thing more by gestures then either *Tully* could by phrase, or he by his witty speeches. And as concerning such men wee may say of them as once *Cicero* said of *Piso*, They are wise only by signes. These Actors, the cunning counterfeiters of mens manners, were called *Pantomimi* from their multivarious imitation, their faculty, *Ars gestitulatoria* by the Romans, which one *Teletes* is said to have found out, or at least to have much amplified, who is reported to have been so excellent in this subtill artifice of his *Hands*, that he could expresse by them whatsoever could be spoken by word of mouth. And we read of a certaine Philosopher, one *Memphis* by name, a master in this faculty, whose excellencie therein when the same Authour would signifie, *Tacens* (saith he) *gestu omnia nobis manifestius indicabat, quam qui artem dicendi se docere profitentur*, in the reigne of *Domitian*, *Bathillus* was famous for these measures of the *Hand*, concerning whom the Satyrist:

Athæneus l. 1.

Idem,

*Chironomon Ledam molli saltante Batillo.*

*Saltationem manibus gesticulantis Ledæ representante mimo*, as *Farnaby* upon the place. We read also of one *Mnestor* a famous Pantomime, much affected by *Caligula*.

Juvenal l. 1. Satyr. 6.

Sueton. Calig. cap. 55. lib. 4.

*Cassiodorus* elegantly describing one of these Pantomimes, *Tunc illa sensuum manus oculis canorum carmen exponit, & per signa composita quasi quibusdam literis, edocet intuentis aspectum, in illaq; leguntur apices rerum, & non scribendo facit quod*

Cassiodor var. Epist. ult.

Scrip-

Monstra-let. in Chron. Carol. 7. Franc.

*Scriptura declaravit.* *Monstraletus* in his Chronicle makes mention of a company of these *Chironomons*, who before Trinity house in Paris represented the passion of our Saviour without any words at all, but by the mystery of gesticulations of his *Hands*, all things being very exactly and graphically acted by them. These *Chironomons* of old being sent for from the Theater to banquets, carved up foules and other viands to their Symphonies: To which *Juvenal* alludes,

Juvenal. Satyr. 8.

*Nec minimo sane discrimine refert*
*Quo gestu lepores & quo gallina secetur.*

Hence *Petronius*, *Ad symphoniam gesticulatus lacerebat obsonia.* And *Juvenal*:

Idem Sat. 5.

*Structorem interea nequa indignatio desit*
*Saltantem videas & Chironomonta volanti*
*Cultello.*

Cælius l. 5. Antiq. lect. c. 9.

*Lipsius* confounds these structores or carvers, with the *Chironomonts*. The scene of this Art (as is thought) lay first in Syracusa, and that these *Chironomicall* expressions sprang from the immane cruelty of *Hieron*, the Tyrant of that City, who among other his barbarous edicts, prohibited the Syracusians all commerce of speech, and the vocall liberty of communication, commanding them to call for their necessaries by nods and significant motions of their *Hands*, eye and feete, which soone necessitated them to fall into these dancing conferences and declarations of their mindes. The first man that usurped the name of *Chironomon* or *Pantomime* among the Romans, was *Pylades* when he came out of Asia: an Art which about the time of *Nero* was brought to that authority and perfection, that many Writers both Greeke and La-

ting

tine as a thing moſt wonderfull cried it up to the skies. Hence *Demetrius* the Cynique who lived in the time of *Nero*, ſeeing one of theſe *Pantomimi* dancing the maſque of *Mars* and *Venus*:

*Videris ipſis manibus loqui:*

Or as *Lucian* hath it, *Non agere, ſed arguta manu effari.* Lucian de ſaltatione.

And wee read of a certaine Prince who comming out of *Pontus* about buſineſſe to *Nero*, then reſident at the head of the Roman Empire, when he together with others had ſeen this *Chironomon* dancing ſo conſpicuouſly, that although he could not heare nor underſtand what was ſung (for they were all ſemi-Grecians for language) yet they underſtood all things very perfectly: This Prince when he was to returne home, and *Nero* had invited him with much courteſie and love, and liberally bad him aske what he would at his *Hands*, promiſing him readily to grant his deſire; Give me, quoth he, Royall Sir, this *Chironomer*, and with this gift you ſhall highly pleaſure me: *Nero* demanding what that fellow might advantage him in his affaires at home, I have quoth he (moſt ſacred Emperour) many barbarous neighbours differing in language, to underſtand whom, I need a great number of Interpreters, which are not eaſie to be had; therefore when I ſhall ſtand in need of an Interpretour, this man by ſignificant motions of his *Hands* ſhall interpret all things unto me. Cælius l. 5. Antiq. lect. cap. 3.

And concerning theſe artfull geſtures of the *Hand*, and loquacity of the *Fingers*, we muſt underſtand many paſſages of the ancient Poets, and Philoſophers. Thus is that of *Claudian* to be underſtood: Lib. de conſulat. Manl. Theodor.

*Qui nutu manibuſq; loquax.*

And

" And that of *Sydonius Apollinaris*:

*Clauſis faucibus & loquente geſtu.*

Petron in Analectis. To this alſo belongs that of *Petronius*:

*Puer manu loquaci.*

Anonymus lib. 4. Epigr. And what another ſpeaking of this Art hath:

*Egreſſus ſcœnam populum Saltator adorat*
*Solerti penitet prodere verba manu.*
*Pugnat, ludit, amat, bacchatur, vertitur, adſtat,*
*Illuſtrat verum cuncta decore replet.*
*Tot linguæ quot membra viro, mirabilis eſt ars*
*Quæ facit articulos voce ſilente loqui.*

The Poet here ſaith very aptly, *Articulos loqui*, for that theſe Pantomimi did not only delight in geſtures of the Hand, but more eſpecially in motions of the *Fingers*. *Theoricus* King of Italy called this, *Muſicam mutam*, ſtill muſicke, *quæ ore clauſo manibus loquitur, & quibuſdam geſticulationibus facit id intelligi, quod vix narrante lingua, aut ſcripturæ textu poſſet agnoſci.* To this appertains that of St. *Cyprian*, *Vir ultra mulierum mollicies diſſolutus, cui ars ſit verba manibus expedire.* And that of *Seneca*, *Mirare ſolemus ſcœnæ peritos, quod in omnem ſignificationem rerum & affectuum paratæ illorum eſt manus, & verborum velocitatem geſtus aſſequitur.* But of all that have touched at this Art, moſt wittily *Caſſiodorus*, *Hic ſunt additæ Orcheſtarum loquaciſſimæ manus, linguoſi digiti, ſilentium clamoſum, expoſitio tacita, quam muſa polyhymnia reperiſſe narratur, oſtendens homines poſſe, & ſine oris affatu, ſuum velle declarare.* And indeed the Prince of Roman Poets where he handles the names & inventions of the nine Muſes, aſcribes the finding out of this kind of utterance to *Polyhymnia*:

Cassiodorus l. 1. var Epiſt. 20.

S. Cyprian de ſpectaculis.

Seneca Epiſt. 121.

Caſſiodorus lib. 6. Epiſt. ult.

Virg. in Epig.

*Signat cuncta manu loquitur Polyhymnia geſtu*

The learned obſervation of theſe premiſes made

he ancient Masters of the Hieroglyphiques who sed to decypher a distinct and articulate voyce y a Tongue, adde a *Hand* comprehending the me, to note out eloquence, by that conceit im- lying, that speech stood in need of that moist rgan the Tongue, but pronunciation required a *Hand*, to wit, an artificiall helpe to set it off, and ake it beautifull to the eye. And the first inven- r of the Art of Logique, to note the moods and revity of argumentation, exhibited Logique y a *Hand* compreſt into a Fist, and Rhetoricke y an open and dilated *Hand*, which is but *pug- us expansus*. Analogicall to this, is that symboll f the Cynique, *Manus non sunt proferendæ com- licatæ confusis digitis*, which insinuates that peech should not be perplext in the delivery, but hould be open plaine and free, for then speech bours of a blinde crampe, when it is too con- ise, confused or obscure. Hence Phisiogno- ers according to their rule *ad apparentiam*, infer ch men to be full of words whose manners and ommon use it is to hold the *Hand* spread out ith the *Fingers*. These *Hand* Critiques observing e apparent manners of men, say, That he who stomarily useth much action of his *Hand*, in his lke, is a faire speaker, and neat in his language. nd that ancient Interpretour of dreames, in his llegoricall inferences, makes the *Hand* to signi- reason, understanding, speech and languages, hich as it were by the conduct of letters, rather an opportune speech, declares the cit affections of the minde. *Ribera* ob- rves, that the *Hand* in Scripture doth not only gnifie the divine suggestions of Propheſie, but so all kinde of speech, especially wherein there

Pier. Hier. lib. 35.

Zeno Eleates.

As Arist. writeth.

Diogenes.

Artemid. de Som. interp. l. 1. cap. 44.

Ribera Comment in proph. minor.

is

" is any thing commanded: and he addes the reason, *Quia sicut manus movet, ita movet locutio præcipiens.* The reasons why grave Antiquity di-
" render and understand all kinde of speech an-
Pierius in Hierogl. language (as *Pierius* notes) by a *Hand*, are, fo- that the moving and significant extention of th *Hand* is knowne to be so absolutely pertinent t speech, that we together with a speech expe the due motion of the *Hand* to explaine, direc enforce, apply, apparrell, & to beautifie the wor men utter, which would prove naked, unlesse th cloathing *Hands* doe neatly move to adorne an hide their nakednesse, with their comely and m nisteriall parts of speech: And words wou have but a cold lodging in the eares of the aud tors, if the *Hand* should not be the Harbinger " the Tongue, to provide and prepare the eye f their better entertainment; for as words pai out the image of the minde: So these suffraga of speech by a lively sense afford that shado which is the excellencie of the vocall pourtra cture. Since as these gestures of the *Hand* alon and by themselves doe speak and shew the me tall springs from whence they naturally arise; invited by Art to the aid of Eloquence, they b come the Accessories and faire spoken Adjun of speech. Hence the first Artificers of Manu Rhetoricke, hit on the right veine of Orator when conducted by a learned curiosity of w they tooke in hand that polite device, and e gant design of reducing the usuall gestures of N ture into strict rules of Art, preparing the un gested motions of Nature, and making th more formall, and fit for the intention of Rh " toricke, whose life and force they made much co

consist in the just demeanour of the *Hand*, whose motions appeare as emphaticall to the eye, as speech doth to the eare, two ports of sense, through which all passions finde an entrance to ceaze upon the minde. And hence such Orators have ever won the prise, and have had their *Hands* crowned with the Olympique palme of Eloquence, who have excelled in the subtill notions of this Art; who conceiving Rhetoricke to consist most in a decent motion of the body, bestowed well neare as much paines to adapt their gestures to Rhetoricall significations, as in the elegant disposing of their choice flowers; the *Hands* so surpassing in dignity all the other corporall adjutants of mans wit, that there can bee no eloquence without them. And they perceiving that action bore most sway with the people, who most commonly are led by sense, which is moved by some adequate object; that without the true knowledge of this secret of Art, none could be accounted in the number of good Oratours, & that a mean Oratour instructed in this knacke of action, did oft excell the most eminent; they bent their whole endeavours for the attaining this quality. *Demosthenes* who deserves the sirname of *Chirocrates* for his active judgement in these Rhetoricall endeavours, he was wont to compose the action and gesture of his body by a great looking-glasse, and for further acquaintance with this faculty, he entertained *Andronicus* the Stage-player, by whom being instructed in this Art after he had reformed the defect that was before in his Orations for want of Action, he grew very famous for Eloquence; insomuch that *Æschines* the Oratour

" who in a discontent left *Athens*, and came to keep a Schoole at *Rhodes*, and begun to teach the Art of Rhetorique, when he otherwhiles read unto the Rhodians (and that with action and gesture) the Oration he had pronounced against *Ctesiphon*: when all the hearers marveiled thereat, and namely, how possibly he could be cast, if he acted such an Oration: You would never wonder at the matter (quoth he) my Masters of Rhodes, if you had been in place, and heard *Demosthenes*, and seen the vigorous sharpnesse of his eyes, the terrible weight of his countenance, a sweet voyce accommodated to every word, and the efficacious motions of his *Hand* and body. This Art was generally practised by all the eminent Oratours of *Athens*, unlesse perchance in that sad and solemne Session of the Areopagites, where when they were to speak without affection, in an obscure and darke place, there was no " cause why they should use the motiõs of the *hand*

Plutarch in the life of Æschines the Oratour.

Valer. Max. lib. 8 cap. 10. de pronunc. & apto motu corp.

Among the Romane Oratours, *Cicero* to this intent made use of *Roscius* the Comœdian, and *Æsope* the Tragædian, in his time the Masters of this kind of learning, who was wont to call *Roscius* for his great skill in these subtleties of the Hand, *Delicias suas*, his Darling: and upon a time, in a most eloquent Oration, he rebuked the people of *Rome*, because while *Roscius* was acting, they made a noyse. What an apt Scholler he proved, and what his opinion was of this Art, appeares by his book *de Oratore*, wherein he so highly extolls Action, the practice whereof help'd to intitle him to the principality of Eloquence. *Plutarch* relating the force of " *Cicero's* eloquence, by reason of the sweet grace

of his pronunciation, reports him in his Oration *pro Ligario*, ſo marveilouſly to have moved *Cæſar*, [one that could well skill in Manuall Rhetorique] that he changed divers colours, and ſhewed plainly by his countenance, that there was a marveilous alteration in all the parts of him. For, in the end, when he came to touch the battaile of *Pharſalia*, then was *Cæſar* ſo troubled, that his body ſhooke withall, and beſides, certaine bookes which he had, fell out of his hands, and he was driven againſt his will to ſet *Ligarius* at libertie. Therefore the malice of *Antonie* forced teares and lamentations into the eyes of the Romans, when they ſaw *Cicero's* Right Hand, the inſtrument of his divine Eloquence, with which he penn'd and pronounced the Phillippiques, nail'd faſt unto his head, and ſet upon the *Roſtrum* or Pulpit of Common pleas in the *Forum*. *Cn. Lentulus* alſo, for his excellencie in this Art, was more famous then for his vocall eloquence. *C. Lentulus*, *P. Lentulus*, *C. Gracchus*, *L. Apuleius Saturnius*, *Craſſus*, and *C. Julius Cæſar*, were men expert in this myſterie. *Antonius*, he uſed the Aſiatique phraſe in his pleadings, which carried the beſt grace and eſtimation at that time, full of oſtentation and bravery of geſture. As for *Q. Pompeius*, ſirnamed *Bithycus*, *C. Macer*, *Manilius Sura*, *&c.* they loſt the eſtimation of good Oratours, for their deficiencie in this Art. But above all, moſt actively eloquent was *Q. Hortenſius* the Oratour; one could not tell whether they ſhould moſt deſire to run to *heare*, or *ſee* him ſpeake: his preſence and aſpect did ſo adorne and become his words, and aſſiſt his periods to accompliſh all their num-

Plutarch in the life of Cicero.

Idem ibid.

numbers; and againe, his verball expreſſions were ſo conformable to his geſture, and ſo elegantly adminiſtred unto his *hand*, that for certaine, *Æſop* and *Roſcius*, two famous Actors of thoſe times, were often obſerv'd to croud into the Aſſembly when he was pleading, that they might by imitation transferre ſome of his expreſſive geſtures from the Forum to the Theater. Some Lawyers and Divines I have obſerved to have been very prevalent by virtue of this artifice of the *Hand*, even in theſe times: among whom, moſt eminent was that much lamented Dr. *Donne*; of whom an ingenious friend thus in his Elegiack knell:

Aul. Gell. lib. 1. cap. 5

Val. Max. lib. 8. de apto motu corp.

Mr. Mayne of Chriſt Church Oxford.

*Yet have I ſeen thee in the Pulpit ſtand,*
*Where one might take notes from thy look &* hand;
*And from thy ſpeaking action beare away*
*More Sermon then ſome Teachers uſe to ſay.*
*Such was thy cariage, and thy geſture ſuch,*
*As could devide the heart, and conſcience touch:*
*Thy motion did confute, and one might ſee*
*An error vanquiſh'd by deliverie.*

Such (as *Sconerus* notes) was the action of the Prophers and Eccleſiaſticall Oratours in the Primitive times, plainly Heroique, as may be collected out of Sacred Writ, and ſome Commentators thereon, in whom the Eloquence of the Prophets is graphically deſcribed.

Nature exhorts all men to Action conſentaneous to the ſtile of their Elocution: which inbred and commodious propenſitie, unleſſe illuſtrated by Art, and confirmed by exercitation, is, as *Trapezuntius* notes, but as a field untill'd, which run wil

wild with disorder'd productions. Art being the" Imitator which perfects Nature, makes her actiõs more dilucid, illustrious and sweet, by her positive accommodations. For whatsoever Nature doth institute in the individuals worthy observation, reduced into one exact idea, built upon generall precepts, by a perpetuall order, Art doth expose under one aspect of the Understanding: And Nature againe placed by Art, beholds the excellent actions of eminent men, and expresses them by a happy exercitation. Wherefore the ancient Rhetoricians, who cast their eyes upon Nature, and insisted in her steps, whose Art was principally bent to imitate the severall actions of the Mind with a decent and comely grace; admitted no gesture to the *hand*, but what they did find by an accurate collation to have some similitude with the truth of Nature. That which *Philostratus Junior* requires of a Painter, who would be eminent by his *Hand*, is more necessary to an Orator. He would have him that would seeme to manage that Art skilfully, to be a man endued with a good fancy and a sound judgement, actively apt to every thing, and industrious in the observing of mens natures, and assimilating their manners, and counterfeiting of all things which in the gesture and composition of the body, are the signes and notes of the tacite mind and affections. And indeed, then shall the hand of an eloquent man move aptly, and as to the purpose applyed to expresse what he takes in hand, when he hath converst with Nature, and insinuated himselfe into all the veines of the affections of the *Hand*, & by diligent study hath attained to an exquisite experience in the proper-"

Philost. jun. de Iconib.

ties of the fingers, and what the naturall motions of the *Hand* are wont to be. Hence Philosophers, who can discern of the naturall causes of things, have a notable advantage: for he shall most elegantly & judiciously manage his *Hand*, & moderate the gestures thereof, who by the discipline of Philosophie shall apply and conforme himselfe neerest to the nature & varietie of the affections.

Plutarch in the life of Demost.

Hence *Demosthenes*, being demanded the question, Which was the first point of Eloquence? he answered, Action: Which the second? He answered, Action: and which was the third, he said, Action, still. Wherefore in the Olympian Games, at that famous assembly of *Greece*, that Theater of Honour, where the Arts, wisdome, and the illustrious Vertues were recompenced with publique honours; there, in the sight of the people of *Greece*, after the sound of a Trumpet, wherewith the mindes of the standers by were rowzed up to attend the solemne commendation of the publique Cryer; the *Hands* were first crowned, before the Head, as S. *Chrysostome* advertiseth us. For when the *Brabutiæ*, which were most skilfull Judges, would declare, that all the glory of the Victors did proceed from the Hand or Action; and that in the first place, Industry, labour, and skill were crowned by them; not the shoulders of the triumphant Olympianiceans, but their *Hands* were decked and praised with the glorious Palm. Skilfully therefore S. *Ambrose*: *Palma manus victricis ornatus est.* And Victorie is called, *Dea palmaris*: and *victoriosus* with *Isidor*, is *palmosus*. But why the Palm was given to them that overcame, and why the boughes thereof have been proposed as reward

Cresol. in Anthologia sacra.

Chrysost. Hom. 2. de David.

Ambros. 6 Hexā. cap. 13.

to ſuch as were victorious in Artes or Armes, according to that of the Poet:

——————*Palmaq́ nobilis,*
*Terrarum dominos evehit ad deos.*

Horace lib. 1, Od.

There are who alleadge this reaſon: For that the fruit of the Palme doth reſemble the Hand and fingers, and are thereof by the Greekes named *dactili*, that is, *digiti*, fingers: for, the great ends of the branches appeare like hands ſtretched forth, and the dates as fingers. It ſeemed therefore right, the Palm ſhould be given to them whoſe Hands were skilfull in Arts, and Fingers cunning in battail; ſince the chief weight & illuſtrious honour of all triumphs depend upon the *hand* or *action*, or as if the fruit of the Palm were peace. And *Tullie*, when he had unfolded all the ornaments of a coſtly and copious eloquence, he caſts up all in the ſummary of theſe grave words: *Sed hæc omnia perinde ſunt ut agũtur*: implying, that without a pleaſing and opportune Action, all the other aydes of Speech would become vaine and unprofitable. *Talæus* is in the right, where he ſaith, that many Infants by the dignity of Action, have often reap'd the fruit of Eloquence; while many eloquent men through the deformity of geſture, have been accounted very babies in Expreſſion. For whereas Nature aſſignes to each motion of the Minde its proper *geſture*, *countenance*, and *tone*, whereby it is ſignificantly expreſt; this grace of Geſture is conceived to be the moſt elegant and expreſſive virtue of the three; inſtall'd by *Plato* among the Civill virtues, as the ſpeech and native eloquence of the Body; for that thoſe Elegant conceptions that inrich the pregnant Mind, incite the minde

See Sandes Travailes, lib. 1.

Tul. de Orat.

Talæus in Rhet.

" by some stratagem of wit, to finde out apt and fit expressions: and while she labours to be free in powring out her hidden treasures, she imprints upon the body the active hints of her most generous conceits, darting her rayes into the body, as light hath its emanation from the Sun: which eloquent impressions, a kinde of speech most consonant to the minde, are in the moving of the Hand so neatly wrought and emphatically produced, that the *Hand* many times seemes to have conceived the thought. He therefore that would purchase the repute of an accomplish'd Rhetorician, must pursue the knowledge of this Art, which consists in understanding the lawfull garbe and ordered motions of the *Hand*, the most puissant Agent of the soule, and which hath by some been called *Mens corporis*, or the Minde of the Body; the voyce of Philosophie admonishing in *Epictetus*, no lesse to be minded by a Rhetorician then a Philosopher:

Epict. Enchirid.

*Ne digitum quidem temerè extendere.*

Some notions of this Manuall Rhetorique are derived from the Heroique ages of the world, and were approved and allowed of by *Socrates*. Yet in the dayes of *Aristotle* were not delivered by any, as digested into any forme of Art, which had been a Subject worthy of his pen: but, *in Chirologicis dormivit Aristoteles*. The Art was first formed by Rhetoricians; afterwards amplified by Poets and cunning Motists, skilfull in the pourtraicture of mute poesie: but most strangely inlarged by Actors, the ingenious counterfeiters of mens manners. The first Romane Oratour that collected these Rhetoricall motions of the *Hand* into an Art, translating so much from the

Theater

Theater to the Forum, as ſtood with the gravity of an Oratour, was ſurely *Quintilian*, unto whoſe curious obſervation in the Hand, I referre thoſe who out of curioſitie deſire to be more punctually informed in theſe moſt ſubtle and abſtruce motions of the Hand, which they may alſo finde recited in *Voſcius* his Rhetorique; a myſterie in great requeſt with the ancient Sophiſters and Rhetoricians, and properly handled by them, although ſome not well adviſed, would have them conſidered in the Æthiques: for there is diſtinction to be made between that which Moraliſts call *Actionem moratam* or *civilem*, and *Oratoriam*, which the Greekes call Hypocriſin, and *Quintil. Chironomiam*, which are accómodated to move the affections of the Auditors. And indeed the geſtures of Rhetoricall utterance doe preſuppoſe the Æthique precepts and the lawes of civill converſation. The Ancients, eſpecially the Grecians, who were men ever very inventive of ſuch ſubtleties, had a *Palæſtra*, or place of exerciſe for this purpoſe. *Talæus* preferres theſe Canonicall geſtures before the artifice of the Voyce, although his Commentator will allow the preheminence of this Art only among Nations of divers tongues, and not where the aſſembly is of one lip. *Keckerman* gives the voyce the dignity of precedence for our times: but he is no better than a preciſion in Rhetorique, of whoſe conceit let the learned judge, ſince he confeſſeth the Jeſuites (known to be the greateſt proficients in Rhetorique of our times) inſtruct their diſciples after this manner. And how wonderfully they have improved and poliſhed this kind of ancient Learning, appeares ſufficiently by

Quintil. in Rhet. inſt.

Claudius Minos in Talæum.

" by the Labours of three eminent in this facultie: *Creſollius de geſtu Oratoris*, *Voellus de arte dicendi*, and *Cauſinus de Eloquentia*. *Alſtedius* could wiſh we had ſome booke of the Pronunciation of the Ancients, that we might take out of it ſuch geſtures as did ſquare with our times: ſuch a Booke as *Laertius* praiſes. And *Schonerus* wiſhes for Types and Chirograms, whereby this Art might be better illuſtrated then by words. Which defect in this Art I have here attempted to ſupply (and as I hope) with reaſonable ſucceſſe. If I have miſcarried in any, it is the more pardonable, ſince in all my ſearch after theſe ſubtleties of the *Hand*, I never met with any Rhetorician or other, that had picturd out one of theſe Rhetoricall expreſſions of the Hands and fingers; or met with any Philologer that could exactly ſatisfie me in the ancient Rhetoricall poſtures of *Quintilian*. *Franciſcus Junius* in his late Tranſlation of his *Pictura veterum*, having given the beſt proofe of his skill in ſuch Antiquities, by a verball explanation thereof. That which inabled me to advance ſo farre in this Art, is the inſight I have purchaſed in the ground-work or foundation of all Rhetoricall pronunciation, to wit, the Naturall Expreſſions of the *Hand*.

Alſtedius in Rhet.

Laert. l. 2. in vita Theodori.

" "

CANONS

# THE CANONS OF RHETORICIANS TOUCHING

## The Artificiall managing of the HAND in Speaking.

With an Historicall Manifesto, exemplifying the Rhetoricall Actions thereof.

THe *Hand* lightly opened, timorously displayed before the breast, and let fall by short turnes under the heaving

*Canon* I.

"ving ſhoulders, is an *humble* and neat action, becomming thoſe who *daunted* and *diſmaid* begin to ſpeak as if their tongue were *afraid* to encounter with the publicke eare; and ſuch who ſhunning a profuſe exceſſe of words, would *ſparingly* expreſſe their Mindes, or *aſſwage* and *mitigate* the cenſorious expectation of their Auditours, by an ingenious inſinuation of a *diminutive* Action.

Fabius Inſt. Rhet. lib. 11.

*Quintilian* thinks that *Demoſthenes* in that lowly and fearfull Oration for *Cteſiphon*, began with his *Hand* compoſed after this manner: And that *Cicero's Hand* was formed to this compoſition of geſture in the beginning of his Oration; for *Archias* the Poet, when he ſaid, *Si quid eſt in me ingenii (judices) quod ſentio quam ſit exiguum.*

*Canon* II.

THe ſtretching forth of the *Hand* is the forme of pleading,

ling, and hath a secret *helpe* nd *preparative* to ready speaking, and commendeth an *Apology* or any set speech to the Auditours.

In the memorialls of Antiquity, in the writings of the old Annales, the lineaments of Pictures, nd ancient Statues, we shall finde this posture of *preparation* in the *Hands* of famous Oratours. *Aristides* reports, that Prince of Oratours, *Miltiades* to have been so painted in Greece to the eternall monument of his memory, stretching out his *Right Hand* only, as he was wont most honourably to speake unto his people. *Phillip* that eloquent man, was wont to say, that he did rise up to speake that hee knew not his first word, yet he said he used to speake excellently well, when he had once warmed his Arme. And *Marcellinus* observing the demeanour of *Valentinian* about to make a publicke speech, when he had *put forth his Hand* (saith he) that he might speake more *readily*. That divine Oratour and chief Speaker of the Apostles, used this Action as a *preparative* to his ensuing *Apologie*: for when *Agrippa* had permitted *Paul* to speake for himselfe, *Paul* stretched out the *Hand*, and *answered* for himselfe. This forme of *pleading* is to be seene in the ancient Statues of Roman Advocates.

Aristides.

Cœlius var. lec. & Cicer. de Orat.

The

Canon III. THE indulgent putting forth of the *Hand* towards the Auditours, signifying a kinde of *Humanity*, and *good will*, is a *benevolent* action, fit for those who *praise* or *congratulate*, and is of great efficacie to move the affections.

This Action had a singular grace and comelineſſe in *Meletius*, that reverend Biſhop of Antioch, a man invironed with a guard of all the Vertues, with which Action of his *Hand*, as with the engine of good will, he ſeemed to lift up the hearts of his hearers with him; therefore *Gregory Nyſſen* attributes to him, *Comem dextram & veluti lenocinio orationis perfuſam, quæ una cum oris facundia digitos commovere ſoleat.*

Greg. Nyſſ. de St. Melet.

Canon IV. THe gentle and wel-ordered *Hand*, throwne forth by a moderate projection, the *Fingers* unfolding themſelves

in

n the motion, and the ſhoul-
lers a little ſlackned, affords a fa-
niliar force to any *plaine con-*
*inued ſpeech* or *uniforme diſ-*
*ourſe*; and much graceth any
natter that requires to be hand-
ed with a more *lofty ſtile*, which
e would faine fully preſent in
more gorgeous exceſſe of
ords.

The comelineſſe of this Action (which beſt
ites with them who remove & ſhift their ſtan-
ng) appears herein, that by this emanation of the
rm, and delivery of geſture, ſpeech is ſo well
onounced and powred forth, that it ſeems
flow out of the *Hand*.

THE *Hand* directed to- *Canon V.*
wards the Auditours,
ith a kinde of *impetuous agita-*
*on of the Arme*, maintaining
s gravity with a ſwift recourſe,

is

is an action *intense* and *full* o
*vehemencie*, fit to *threaten*, de
*nounce*, *reprehend*, and *assevere*
and by its extension, implies po
*wer*, and a *prevalent authority*.

This Action is not seasonable untill an Oratio
begin to wax hot and prevalent, and the discou
sing appetite of the *Hand* be rowsed up, an
well heated by a Rhetoricall provocation, an
is sufficiently affected to move according to th
nimble contention of the Tongue. And the
this glittering dart of speech, like lightning,
the shaking of *Apollo's* beams, expatiates it sel
into a glorious latitude of elocution: The Ora
tion with this militarie gesture, as it were, pow
ring out it selfe. The left arme (if any thing
to be done with it) is to be raised, that it ma
make as it were a right angle.

*Canon* VI.

THe *Hand* restrained an
kept in, is an argument o
*modesty*, and *frugall pronunciati*
*on*, a *still* and *quiet* action, su
table to a milde and *remisse* de
clamation.

Th

This Action with *Tully*, is *Molli brachio agere*: with *Fabius*, *Molli articulo: Gladiatorem vehementis impetus, adversarii* mollis articulus *excipit*. And in the Primitive times of elocution, when eloquence began to flowre and bud, and insolencie was rarely entertained, Oratours were wont to keep their *Hands* within their cloaks, for so, as *Æschines* will have it, those ancient Oratours, Princes of Greece, in most account, both for their language and judgement (*Pericles* and *Themistocles*) were wont to declame; as an action most sutable to conserve their modesty. And he fetcheth his argument of so laudable a custome from the statue of *Solon*, which the ancient Statuaries, skilfull in the counterfeiting mens maners made for *Solon* at *Salamina*, in this posture to note his moderation and modesty; with which signification there was the like statue long after his time erected at Rome for *Scipio*. And verily *Æschines* who approved of this posture of the *Hand* as an Index of moderation, he observed it himselfe even in the heat of reprehension and reproofe; but this animadversion of *Æschines* who spitefully carped at the important gestures of the *Hand*, the Oratour *Demosthenes* did afterwards most elegantly deride and explode; for that statue of *Solon*, saith he, the Salaminians say was not dedicated above fifty yeares agoe: But from *Solon* to this present time are two hundred and forty yeares, so that the work-man who expressed that gesture, no not his grandfather, were then alive. But it cannot be denied that such a thing might be with the Ancients, which *Æschines* knew rather by conjecture, then any certaine assurance: For we read of one *Polemon* a

Eschines in Timar.

Valer. Max. deboyse young man, who upon hearing of *Xenocrates*, became modest, and drew his *Hand* within his cloake. And the graveſt Writers report of

Plutarch in Nicia. *Cleon* that turbulent Oratour of Athens, to have been the firſt that opened his cloake in ſpeaking. This rationall conceit prevailed alſo with the Romans, for although in the ancient ſtatues of Lawyers in Rome, we finde the *Right Hand* put forth, the forme of pleading: yet the firſt year they were called to the Bar, they were not to put forth the *Hand*, nor a young Advocate permitted to plead after the ſame manner as an ancient Practitioner. *Cicero* hath left a certificate

Cicero pro Cœlio of this cuſtome, *Nobis olim annus erat unus ad cohibendum brachium conſtitutus, ut exercitatione ludoq; campeſtri Tunicati uterentur*; which garbe of the reſtrained *Hand*, as it is an argument of frugall pronunciation, the great Prelates of Rome ob-

Pierius in Hierogl. ſerve at this day when they ſpeake before the Pope, as that great Maſter of the Hieroglyphiques teſtifies. But when wit which lay aſleep in thoſe rude and ſimple times, began to be rowzed up and inſtructed with Arts, thoſe ſtreights of baſhfulneſſe were inlarged, the *Hand* releaſed and ſet at liberty, and a more freer courſe of pleading brought in, not that modeſty ſhould be excluded mens manners, which is a great ornament of life; but that ſpeech might have a greater force to worke upon the affections of men. Now, to uſe this fearfull demeanour of the *Hand*, were the part of one void of common ſenſe and humanity; againſt whom that of

Fabius Inſt. Rhet. *Quintilian* might be brought, who reprehended thoſe who in pleading inhibited the *Hand*, as if the buſineſſe were done ſluggiſhly.

The

THe *Hand* put forth and raised aloft, is an action of *congratulatory exclamation and amplification of joy.* Canon VII.

This is drawn from Nature into the Schooles and discipline of Rhetoricians, who prescribe this free and liberall motion of the *Hand*, as a fit *periphrasis* of gesture upon such occasions, and most consonant to the intention of Nature. Cresol. Vacat. Aut.

THe *Hand* collected, the *Fingers* looking downewards, then turned and resolved, is a set form accommodated to their intention who would openly *produce their reasons.* Canon VIII.

The artificiall conceit of this Action is, that it seems as it were indeed *to bring forth with it, some hidden matter to make the argument in* Hand *more Rhetorically apparent.*

THe hollow *Hand* raised above the shoulder with Canon IX.

" ſome kinde of grave motion of the wreſt, doth *cheere*, *exhort*, *embolden* and *encourage*.

*Canon X.* THe palme (the Fingers all joyned together) turn'd up, and by the return of the wreſt in one motion, ſpread and turned about with the *Hand*, is an " action convenient for *admiration*.

*Canon XI.* THe *Hand* (the Fingers all joyned at their tops) referred to the vocall paſſage of the minde, doth *lightly admire*; and fits their occaſion who in the in" terim are moved with *ſudden indignation*, and in the end fall to *deprecate*, *amazed with fear*.

The

THe turned up *Hand*, (the Thumbe bent in, and the other Fingers remisse) transferred to the Northern side of our body, and then prone to our South side, so, lightly waved to and fro, doth very aptly *distinguish contraries*, and may *shew the variety of numbers*. *Canon* XII.

THE *hand* after one sort is not still disposed to *aske a question*; yet commonly when wee *demand*, however it be composed, we use to change or turne our *hand*, raising it a little upwards. *Canon* XIII.

THE *hand* erected, and then so moved that the inside is turned *Canon* XIV.

ned out, is a ſenſible Action that apparently preſents *the leaſt diſparity* or *difference*.

Canon XV. THE *Hand* that by alternate motions contracts and unfolds it ſelfe, doth aid them in their pronunciation who are very *inſtant to urge a thing*.

Canon XVI. THE turning of the *Hand* may ſerve to ſignifie an *eaſie dexterity of performance*.

This is a magiſtrall notion raiſed upon this principle, that the *Hand* is ſo borne to Action, and ſo prompt to expedite all accounts of ſignification, that nothing ſeems more eaſie then the motion of the *Hand*. Hence the Greeks very ingeniouſly call that which is proclive and eaſie to be done εὐμαρὲς, as if it were no more difficult then to ſtir the *Hand*; for the ancient Greeks call the Hands μαρὰς. Hence *Manus non verterim* the Adage, *pro eo, quod eſt, nihil omnino laboro*, a forme of ſpeech uſed by *Apuleius*. The Carthaginian Ambaſſadour uſed this adjunct of demon-

In Apolog.

ſtratio

ſtration to *Andromachus* at the City Tauromenion, for in his bold ſpeech wherein he threatned in the name of the Carthaginians, to make quick diſpatch to the overthrow of Tauromenion; he ſhewed firſt the palme of his *Hand*, then the back of his *Hand*, threatning him that his City ſhould be ſo turned over-*hand*, if he did not quickly ſend away the Corinthians: *Andromachus* turning his *Hand* up and downe as the Ambaſſadour had done, bad him be going, and that with ſpeed, out of his City, if he would not ſee the keele of his Gally turned upwards. This Action as it is expreſſive to the *eaſineſſe of performance*, is Canonicall enough, but as a demonſtration of the Cities or Gallyes overthrow, it is Apochryphall.

Plutarch in the life of Timoleon.

## THE *Hand* brought to the ſtomacke, and ſpread gently thereon, is a geſture of Rhetoricall *aſſeveration*.

*Canon* XVII.

But whether it be convenient to touch the breaſt with the *Hand*; the ſonnes of Rhetoricians have made enquiry in their learned Diſputations: Some would have the *Hand* to be onely turned, and ſo referred to the Breaſt: Others ſay, we may touch the Breaſt with our Fingers ends; both, in the opinion of *Creſollius* may bee done without reprehenſion; when we ſpeake any thing concerning our ſelves, and that our ſpeech glydes with a calme and gentle ſtreame. But the touch doth moſt availe in a ſharpe and inflamed

" ſtile, when the motions of the minde are by Action unfolded: As when an Oratour would expreſſe an incredible ardour of love lodged in his boſome, and cleaving to his very marrow; or griefe deeply ſetled in his yearning bowells; in ſignifying theſe and ſuch like affections, none can rebuke an Oratour if he ſhal touch his Breaſt with his *Fingers* ends only. *Creſollius* makes little doubt, but *Tully* uſed this geſture, when he ſaid, *miſerum me, &c.* for in ſuch occaſions, the ſplendour of pronunciation is lacking, neither have words ſufficient force to make the minde altogether intelligible, unleſſe the *Hand* be brought to the Breaſt.

M. Tul. 2. in Anton.

"

*Canon* XVIII. "THE ſhewing forth of the *Hand*, or beckning with the ſame, are Rhetorically ſignificant to *ſpeake* to, *call after*, *invite*, *bring in*, and *warne to come*.

Cicero in Epilog. Planc.

*Tullie*, in the Epilogue of his Oration for *Plancius*, which did abound and overflow with lamentation, very commodiouſly explain'd himſelfe by this Rhetoricall *compellation*, where with moſt excellent artifice he *call'd Plancius*, and bids him come unto him, that he might touch and imbrace him. *Creſollius* rather prefers the firſt action to the *Hand* of an Oratour, and would

Creſol. vacat Aut.

"

have

have *invitations* signified by putting forth the *Hand* onely, without any waving motion; for, that Beckning with the Hand, in his judgement, is the propertie of an unskilfull multitude, and of men of small account, who want gravitie and moderation; who doe not onely induce and apply their bent-in-Hand to this *perswasive* behaviour, but doe also revoke and bow back their whole body, and wind and wrest about their very sides: Who though he doe not forbid or repudiate this *calling* gesture of the *Hand* alone, yet if the body be drawne in withall, he would have it referr'd to the Stage, and to places of common resort.

THe *Hand* rais'd & stretched out with the arme, or the *Hand* waved towards the auditors, are advãtageous actions for them who would imply a *generous confidence*, and their *authoritie* and *abilitie to effect a thing*: it serves also to *call for*, and *demand silence*, and for the *prologue* to an act of *pacification*. *Canon* XIX.

This Canon is grounded upon the Axiome in Nature, That there does appeare in the *Hand*

as

" as 'twere a Naturall marke of the *Majestie* and *Authoritie* of Man. Hence *Ovid*, in this Rhetoricall sense, attributing a *Majesticall Gravity* to the *Hand* of *Jupiter*,

Ovid. libr. Metam.

——— *qui postquam voce manuq;*
*Murmura compressit, tenuere silentia cuncti,*
*Substitit & clamor, pressus gravitate regentis.*

And *Statius* speaking of the action of *Jupiters* Hand in a Councell of the gods, advanc'd to the same purpose:

Statius l. 1. Thebaid.

——— *veniam donec pater ipse sedendi*
*Tranquilla jubet esse manu* ———

Hence *Ælian* of *Jul. Aug.*

Ælian Spartian. in Jul. Aug.

*Manu semper eos placare cuperet.*

But though the *Hand* onely put forth, and advanced with *authoritie*, is of force to *asswage tumults*, and *procure audience*, (as *Domitian* in *Statius*) *Dextra* [*vetat pugnas*] ——— Yet if a

Stat. lib. 1. Syl.

" certaine kinde of motion be therewithall exhibited, it will be of more force and dignitie; which μεταστέλλειν or καταστέλλειν, words which the Greekes use in this case, doe import. *Herodians* phrase is, νεῦμα τῆς χειρὸς, the proper word in this businesse is καταστηράζειν: the Greekes also say, ἡσυχάζειν τὸν λεὼν τῇ χειρὶ: with *Greg. Nyss.* 'tis μεταστέλλειν τῇ χειρὶ: others καταστέλλειν, some also, ἐκτείναι τῷ χεῖρα, almost in the same sense, although this last, seems to signifie something lesse, onely the lifting up of the Hand. Verily, *Cornutus* upon *Persius* grants as much: *Magna* (saith he) *& profutura hominibus locuturi* [*tacere jubent*] *moventes manum.* See the Naturall gestures, *Gest.* XVI. for examples of Oratours using this Action.

Lib. de anima & resur.

Cornut. ad Pers. Sat. 4

"

THE

THE *Hand* propellent to the left-ward, the left ſhoulder brought forward, the Head inclined to the South-ward of the Body, is an action accommodated to *averſation*, *execration*, and *negation*. *Canon* XX.

TO ſhake the *Hand*, with bended browes, doth *abborre*, *deny*, *diſlike*, *refuſe*, and *diſallow*. *Canon* XXI.

The *hand* reſilient or leaping back to the *North-ward of the Body, whence it did deſcend, makes an action fit to *abominate*, and to accompany words of *refuſall* or *diſlike*, and may ſerve alſo in point of *admiration*. *Canon* XXII.

*Platonicè, the Right Hand is the South of the Microcoſme; the Left, the North.

THE

Canon XXIII. • THe *Hand* with a gentle percuſsion, now greater, now leſſe; now flat, now ſharpe, according to the diverſitie of the affections, is fitted to *diſtinguiſh the Comma's & breathing parts of a ſentence.*

Canon XXIV. • BY his *Hand* referr'd unto him, an Oratour may *ſhew himſelfe*, when he ſpeakes any thing concerning himſelfe.

Plutarch in the life of Brutus. *Cæſar* uſed this patheticall demonſtration of himſelfe, when one accuſed *Brutus* unto him, and bad him beware of him: What, ſaid he againe, clapping his *Hand* on his breaſt; Thinke ye that *Brutus* will not tarry till this Body dies?

Canon XXV. • The *Hand* bent into a fiſt, and the Pulpit or Barre ſtrooke therewith, is an action of Rhetoricall heate, and very artificially

ally accompanies *Anger*; and a more *vehement contention*.

The *palm* strook upon a book, (held usually in the left hand of an Orator) doth serve to *excite* and *rowze up the Auditours*. Canon XXVI.

This action is commonly used by our Moderne Oratours, and hath succeeded in the place of smiting upon the thigh, which cannot well be performed in our deep and little pulpits.

TO clap the *hand* suddenly upon the breast, is an acti- of *increpation*; proper in their hands, who would *arrest their speech, and non-suit it by silence*, and by a carefull stop restraine their tongue, and call back as it were their reprehended words, & put in a Rhetoricall Demur, Canon XXVII.

or

" or crosse bill against their owne Declaration.

Homer. Odis. ✦. To this Action, that of *Homer* appertaines: *Pectore autem percusso, [animum increpuit] sermone.*

*Canon* XXVIII. ● THe *Hand* brought unto the stomack, & in a remisse garb spread thereon, doth *consciencious-* " *ly assevere*, & becomes them who *affirme any thing of themselves.*

*Canon* XXIX. ● THE Breast stricken with the *Hand*, is an action of *Griefe, sorrow, repentance*, and *indigna-* " *tion.*

This is a very patheticall motion in Nature, & Rhetorical in Art; an action in use with the ancient Oratours, and with a profitable signification practised by the Jesuits; who are wont, not only ✦ with a light approach to touch the Breast, but sometimes also to beat upon it with the *Hand*; which they doe, for the most part, to testifie *anguish* of minde, *repentance*, and matters of

*Morti-*

*Mortification*; which they acte and perso-
nate with such substantiall abundance of speech,
with such motion of the body, and such immi-
nent gesture, that while they beat their Breasts,
they raise oftentimes great motions in the minds
of their Auditors, and religious teares are
drawne from the eyes of many. Which Rheto-
ricall action of the *Hand* is not alwaies (to an
inch) framed by the precepts of Rhetoricians,
nor by line and levell fitted to the rule of Art,
nor weighed, as 'twere, in the Goldsmiths bal-
ance; for they who assume this gesture, strike
their breast with an audible stroake, when they
judge it fit for their purpose; although some,
who are more studious of eloquence, doe not
heartily admit of this loud contact of the Hand;
who with a peaceable meekenesse bringing the
quiet Hand unto the breast, by the forcible at-
chievements of that pronunciation, procure a
dreadfull influence to fall upon their Auditory.
But in a Senate of the Learned, and a solemne
Assembly of venerable personages, a vehement
percussion of the breast is not convenient; but
is to be remitted to the Theater, lest (as my Au-
thor saith) some Stripling in Eloquence, should
incitely throw at them that out of the Comœ-
die; Cresol.

*Hic pectus digitis pultat, cor credo evoca-turus foras.* Plautus in milit. glorioso.

THE Forehead stricken with the *Hand*, is an action of *dolour, shame*, and *admiration*. Canon. XXX.

Quin-

Fabius lib. 2. cap. 22.

*Quintilian* grants this to have been used by some turbulent Oratours in their pleadings, even in his time, and very availeable with them, who by a popular ostentation of Eloquence, hunted after the applause of the people. His words are these: *Jam collidere manus, terræ pedem incutere; femur, pectus, frontem cædere, mirè ad* [*pullatũ circulũ*] *faciunt.* Yet Oratours of very good esteeme, by their practice commended the use and signification of this gesture; but in *Epilogue* onely, and a certaine *fiery amplification*; when for the moving of passion, these *tragicall* expressions of the *Hand* are held comely and convenient. A gesture with the Greekes and Latines of equall use and signification, as farre as our understanding can light us to the knowledge of those Rhetoricall ornaments of Expression, in fashion with the Ancients. And it was wont to attend upon three causes; to *Dolour*, *Shame*, *and Admiration.* In *great griefe*, they thought it of old a very expressive demeanour of the Hand. *Cicero* commendeth it in *Brutus.* *Dionysius Halicarnassensis* acknowledgeth the use of this gesture: *Percutientes frontes, & aspectus tristes præ se ferentes.* *Cicero* insinuates as much to his friend: *Puto te* [*ingemuisse*] *ut frontem ferias.* *Livie* calls this affection of the Hand, *Capitis offensationem*: [*Flere*] *omnes & offensare capita.* With *Q. Curtius*, it is, *Os converberare*: *Is tum* [*flere*] *cæpit, & os converberare*; [*mœstus*] *non ob suam vicem, &c.* In *Apuleius* the gesture stands thus, *Dextra sæviente frontem replaudere.* The Greeks say πὺ πλειν κεφαλὰς, and πάιειν, κρούειν, ῥαπίζειν, παλάσσειν τὸ μέτωπον, and κοπτειν πὺ κεφαλὼ. Hence *Heliodorus* of his old man, *Cum feriisset frontem & collacrumasset.* And *Libanius*

Dyonis. Hal. Rom. Antiq. l. 10

Cicero ad Attic. l. 1. Ep. 1.

Livie, l. 25

Q. Curtius, lib. 7.

Apuleius Metamor. lib. 1.

Æth. Hel. Hist. l. 10.

Libanius in Basilico

nius of the Persian King, *Caput identidem percutiens deplorat*: And we read it to have been the forme of *lamentation* used by the Spartans at their funeralls. But of this *dolorous* adjunct of *discontent*, and *angry* symptome of *grieved* nature, *Tullie* in a kinde of medley of naturall invasions, and Rhetoricall impressions of the *Hand* upon the assailed Body, makes this rehearsall: *Muliebres lacerationes genarum Pectoris, feminum, capitis percussio.* That this gesture was used in signification of *shame*, S. *Chrysostome* declares, who when he had upon a time, with an incredible force of utterance, rehearsed divers impious and ridiculous superstitions observed by some of the people, he made the whole multitude of his auditors *ashamed*. Of whose *shame* he puts down three visible arguments, in words sounding to this effect: *Vultum operuistis, Frontem percussistis, & ad terram inclinastis.* This κρύπτειν τὸ μέτωπον in another place hee expresseth in his owne language thus: τύπτειν πρόσωπον. That it was significant in *wonder* and *admiration*, appeares by *Nonnus* a great Poet, who attributes this gesture to *admiration*, in his paraphrase of the sacred Historie of S. *John*; where, of *Nathanael*, *wondring* at the doctrine of our Saviour:

Θαύμῃ πρὸ μέτωπα θεοδρεῖ χειρὶ πατάξας.
*Præ admiratione Frontem divina manu feriens.*

Ciceros Tusc. 3.

Chrysost. Hom 21. ad pop. Ant.

Idem Serm. 56.

Nonnus in Johan. Evang. paraph.

*Hannibal* used this adjunct of expression as a stratagem, at the battaile of *Cannes*: who when *Giscon*, a man of like state and nobilitie with himselfe, told him that the enemies seemed afar off to be a great number; *Hannibal* [*rubbing his forehead*] answered him: Yea, said he, but there is another thing more to be *wondred* at then you

Plutarch in the life of Fabius.

" thinke of, *Giſcon*. *Giſcon* ſtraight asked, What? Mary, ſaith he, this; That of all the great number of Souldiers you ſee yonder, there is not a man of them called *Giſcon*, as you are. This merry anſwer, delivered contrary to their expectation that were with him, looking for ſome great weighty matter [ ſutable to his geſture ] made them all laugh a good.

This geſture, although it was with theſe ſenſes admitted the hands of the Ancients, yet it appeares to *Creſollius* in the poſſibilitie of a doubt, whether or no it can now with any advantage be done, it being little uſed by Advocates, and the more judicious ſort of men, that ſpeake in publique; unleſſe perchance by ſuch who are of a more hot complexion, and are apt to boyle over with a ſudden motion, whoſe choler in the ſeething, bubbles into action; for men of this temper, ſoone moved, as having a natural inclination to anger, in the vehement fervency of paſſion, haſtily and ſwiftly with the *Hand* touch the forehead or cap: which action, because cauſe there manifeſtly appeares in it the virtual effect and commotion of Nature, it commonly eſcapes the laſh of reprehenſion. But faintly and childiſhly apply'd, and ſavoring more of School artifice then the intentionall operation of Nature it is condemned as feigned and adulterate; for which reaſon, my Author concurres in opinion with *Quintilian*, and adjudgeth it worthy of baniſhment from the Hand of an Oratour, and to bee confined to the Theater, and the ridiculous Hands of Mimicks. Unleſſe it ſeem good to any to reſerve it as a relique of Divine Courtſhip, which they report the *Polonians*

Creſol. l. 1. Rhet. Inſt.

e, who in their Churches at their holy myſte-
s, are wont to beat their fore-heads with the
*nd.*

*Canon XXXI.*

# THe Thigh ſmitten with the *Hand*, was the geſture of one *pleading more vehemently*, of one *grieved* and *fuming with indignation*, of one *taking notice of an others errour*, *or confeſſing himſelfe deceived.*

*Tullie* believed that action of an Oratour ighned, who in ſome grievous matter deſer- ng the ſharpeſt hate and heavieſt *indignation*, d not uſe this expreſſion; for he calls *Callidius* a ld and dull Oratour, and argues his guilt from nce, that in his Oration, *Neq; frons percuſſa fo- nec femur*. The firſt Oratour that uſed this ge- re, by the teſtimony of the old Annales, was *eon*, who when he pleaded in Athens, that fa- us manſion of the Muſes, tranſported with a taine vehemencie, and provocation of ſpirit, d moved with *indignation*, ſmote his thigh, ich when he had vented with other ſuch like nes of a fierce and turbulent diſpoſition, many ſe men thought him to have thruſt all decorum d laudible moderation out of the Pulpit: This, ny afterwards did imitate, at the firſt thought of for the novelty, but in the uſe of common life

Cicero in Bruto & adverſ. M. Callid.

Plutarch in Gracch.

very frequent. This geſture prudently, and with good advice exhibited, hath a cunning force to *amplifie* and *enlarge* a thing, and to *ſhake* and *aſtoniſh* the minds of the Auditours. *Scopelianus* a man of greateſt account for eloquence, as *Philoſtratus* hath delivered it to poſterity, that he might *rowze* up himſelfe and his Auditours, now and then uſed this patheticall demeanour of the *Hand:* This, as it was oftentimes neceſſary in the Forum, ſo very fecible in thoſe large pewes where thoſe that were retained in cauſes did plead: but in our times, and the manner of pleading which we now uſe, it is neither ſo frequent neither can it ſo commodiouſly be done: But another thing hath ſucceeded in the room thereof, which the writings of the Ancients are ſilent in; for the Advocates eagerly beat the Bar with their *Hands*, and ſometimes ſo madly and importunately, that the ſtanders by heartily wiſh their *Hands* qualified with ſome Chiragraca prohibition. This blemiſh and infirmity of the *Hand*, hath crept alſo into holy places, and there are many Preachers found, who with an inconſiderate raſhneſſe ſhake the innocent Pulpit while they wax warme, and conceive a vehement action to excell. This action as it is leaſt unſeemly when the wicked deceits and notorious diſhoneſties of men are called in queſtion, if uſed without judgement, it argues a turbulent and furious motion of a vaine minde, and dulls the Auditours.

Philoſtratus lib. 1. de vita Sophorum

*Canon* XXXII. THe left hand thruſt forth with the Palme turned back

backward, the left ſhoulder raiſed, ſo that it may aptly conſent with the head bearing to the *Right Hand*, agrees with their intention who *refuſe, abhor, deteſt*, or *abominate* ſome execrable thing, againſt which their mindes are bent as a diſtaſtefull object, which they would ſeem to *chaſe away*, and *repell*.

With this Action theſe, and things of the like nature, are to be pronounced:

*Haud equidem tali me dignor honore,*
*—Dii talem terris avertite peſtem!*

THe left hand explained into a Palme, obtaines a forme of *perſpicuity*. Canon XXXIII.

Theſe two laſt Canons are exceptions againſt the generall maxime of *Quintil. Manus ſiniſtra nunquam ſola geſtum facit.*

Canon XXXIV. BOth the turned out Palmes bent to the left side, is a more passionate forme of *detestation*, as being a redoubled action.

Canon XXXV. BOth *Hands* objected with the Palmes adverse, is a fore-right adjunct of pronunciation, fit to helpe the utterance of words comming out in *detestation*, *despite* and *exprobration*.

Canon XXXVI. BOth *Hands* extended forth, the Palmes driving out to both sides, doubles the Action to all the same intents and purposes of *aversenesse*.

Both

BOth *Hands* clasped and wrung together, is an Action convenient to manifest *griefe* and *sorrow*. Canon XXXVII

BOth *Hands* dejected, make *supplication* more Canonicall. Canon XXXVIII.

BOth *Hands* a little or farre dis-joyned, shew the *manner* and *abundance*. Canon XXXIX.

BOth *Hands* extended out forward together, is an Action commodious for them who *submit*, *invoke*, *doubt*, *speak* to, *accuse*, or *call by name*, *implore* or *attest*. Canon XL.

With this Action are such as these to be set off to the best of utterance, *Vos Albani Tumuli atq;*

Cicer. pro Milone. *Luci, vos, inquam, imploro atq; obteſtor!* And that addubitation of *Gracchus*, *Quo me miſer conferam? quo vertam? in Capitoliumne? at fratris ſanguine redundat, an domum? &c.* The ſame emphaſis of action is required to that of *Cicero*, *Tu ex edito* Idem pro Milone. *monte latialis Jupiter, cujus ille lucos, nemora, fineſq; ſæpe omni nefario ſtupro & ſcelere maculârat.*

Canon XLI. BOth *Hands* lightly ſmitten together, is convenient enough to expreſſe a certaine *anxious and turbulent heat of cogitation* of an Oratour, that cannot ſufficiently explaine his minde, or doe as he would.

*Creſollius* conceives that *infringere articulos*, that *Quintillian* ſpeaks of as an elegant and comely action in the *Hands* of the ancient Rhetoricians, and ſo commendable that they uſed it as a Manuall *introduction* to their Orations, was no other but this Action.

Canon XLII. THe *Hands* gently ſet together by a ſweet approach, cauſing a low ſound by their light

ight encounter or complosion,
ma-e an opportune cadence of
Action, to attend the *close* or *pe-*
*riod of a sentence.*

This Action was commended by the practice
f *Proæresius* that accomplished Oratour, of old
ime, the Master of brave speech, and grace in
eady speaking, who publickly pleaded his cause
t Athens to the great admiration of all men, of
whom one of his Auditours, *Eunapius*, thus speaks:
*Proæresius orditur flumen quoddam orationis singu-*
*os periodos pulsu manum fixiens.*

BOth *Hands* smitten together with a certaine kinde of gra- Canon XLIII.
vity, doth *affirme* with Rhetoricall *asseveration.*

BOth the Palmes held respective to the body, declare *benevolence.* Canon XLIV.

BOth Palms held averse before the Breast, denote *commiseration.* Canon XLV.

This

This Action, with this signification, I have observed in some ancient painted tables, the *Hands* of cunning Motists. And verily, without the knowledge of the naturall and artificiall properties of the *Hand*, as *Franciscus Junius* well observes, it is impossible for any Painter, or Carver, or Plastique to give right motions to his works or *Hand*; for as the History runnes and ascribes passions to the *Hand*, gestures and motions must come in with their accommodation. The notions (therfore) of this *Hand* may bee of good use for the advancement of those curious Arts.

Franciſe. Jun. de pictura veterum.

*Canon* XLVII. THe *Hands* addrest to both sides, are well disposed to *satisfie* or to *request*.

*Canon* XLVIII. IF both *Hands* by turnes be have themselves with equall Art, they fitly move to set of any matter that goes by way o *Antithesis* or *opposition*.

*Canon* XLIX. VVE may use likewise the advantage o both *Hands*, when wee would pre

presente by some ample gesture the *immensity of things*; some *spaces far and wide extent*, a *great number*, *almost infinite*, *large affections*, or when the voyce is reiterate by *conduplication*.

BOth *Hands* modestly extended and erected unto the shoulder points, is a proper forme of *publicke benediction*, for the *Hands* of an Ecclesiasticall Oratour when hee would dismisse his Auditours. *Canon L.*

It was the custome of the Hebrew Divines, to observe this Decorum in elevation of the *Hands* for solemne Benediction. And the Romanists who in matter of ceremony much emulate the externall devotion of the Jew, in all their extensions and elevations of the *Hand*, which they use in blessing, keepe them within these prescribed bounds: Not that there is any mystery in this point, only the elevation of the *Hand* declares that we have chosen heavenly things, according to Godwin in his booke of the ancient rites of the Heb.

Origen Hom. 11. in cap. 17. Exod. Basil in Isaiah. Tertul. de Orat. cap. 13. Gavantus Comment in Rubricas Rom.

to *Origen*, and the extension or spreading out o the *Hands* signifies the effectuall force of prayers as *Basil* expounds it. *Tertullian* therefore regu lating the *Hands* in this rite to a decencie of mo tion, would have them temperately and mo destly erected; whereupon it seems to me, the Pa pists conforming their Rubrique to the Jewis Talmud, limit the Priests *Hands*, not to over top, or exceed the distance of the shoulders This solemne Action, according to some moder Expositors, implies the solemnity of a presentati on of the Auditours to God in prayer, and dot

Hookers Eccles. polit.

denote unto them Gods favourable goodnesse protection, and spirituall *Benediction*, desire God to confirme the blessing given, who open with his *Hands*, and fills all creatures with hi blessings, and seems to wish the accomplishmen of all that is compriſed in their Manuall vote That Priestly Blessing or solemne *Benediction* with which the Priests under the Law blessed th People, was apparantly uttered and pronounce by this advancement of Gesture: because the

Godwins Jewish Antiq.

could not lay their *Hands* on all the Congrega tion, they lifted them up onely to the shoulder points: the ordinary forme that was then in use was to impose the *Hand*, which could not b done with any decent expedition; and this th Levites conferred face to face, from the plac where they stood. Such a solemne *Benediction*

Heb. 7. 7.

was that where with *Melchisedech* is said to have blessed *Abraham*, when he met him in his re turne from the slaughter of the Kings, and blesse him. The like was practised by the *Hand* o

Levit. 9. 22.

*Aaron*, when he lift up his *Hands* towards th people, and blessed them. And *Symon* the High

Priest

Prieſt, the ſonne of *Onias*, in finiſhing the ſolemne ſervice, lifted up his *Hands* over the whole Congregation of the children of Iſrael, to give the bleſſing of the Lord with his lips. The people bowing themſelves, that they might receive a bleſſing from the moſt High. The forme of which ſolemne *Benediction* the Pſalmiſt gives us: *Lift up your* Hands *to the Sanctuary, and praiſe the Lord. The Lord that hath made heaven and earth, Bleſſe thee out of Sion.* For thus the Levites uſed to praiſe the Lord, and bleſſe the People. Spirituall *Benediction* having been ever accompanied with this ſacred Manifeſto of the *Hands*. Hence we finde it obſerved, that among the Hebrewes of old, when the Prieſt bleſſed the People, they uſed to erect three fingers, to wit, the Thumbe, the Index, and middle finger; by which number of their fingers they tacitely implyed a Secret of the Trinitie. *Petrus Bleſſenſis* ſeemes to allude to this action of the Hand. *His Benedictionibus ſacerdos alios Benedicens, protruſas ante vultum ſuum Palmas utraſque tenebat. Cum verò dicebat, Dominus, quod & Hebraico illo trino & uno nomine exprimebant, Tres digitos priores, id eſt, Policem, Indicem, & Medium utriuſq; manus, rectum & altius erigebat, & dicto ità, Domino, digitos remittebat ut prius. Addit ſtatim: Quid per trium digitorum elevationem melius quâm Trinitatis excellentia myſticè intelligi poteſt? à qua ſcilicet vera & plena Benedictio.* A Geſture of the Hand, uſed in the ſame ſenſe and ſignification, by the Pope at this day: who when he is carried upon mens ſhoulders in ſolemne proceſſion, with the ſame poſture of his Right Hand, and number of his fingers, beſtowes his Canonicall

Ecclus. 50. 20. Pſal. 134.

Petr. Bleſſ. Tract. contr. Jud. perfidiam.

Salomon Trecenſis Comment in Script. idem teſtatur.

Bene-

Buxtorf. In Synag. Jud.

*Benedictions* upon the people, onely waving them into a Crosse. *Buxtorfius* sayes, that the moderne Jews, at the feast of their Passeover, when the Priest at the end of their Prayers Blesseth the people, he extends and spreads abroad his *Hands* and *Fingers*, which they call *Chahumim*, whereupon *Schechina* or the Glorie and Majestie of God, doth rest upon the *Hands* of the Priest: wherefore they give a strict charge that none of the people presume to looke upon their Hands at that time, unlesse he would be smitten with blindnesse. And in the Feast of *Reconciliation*, when the Priest pronounceth the Blessing, he extends out his *Hands* towards the people; the people presently hide their eyes with their Hands, it being unlawfull for any to behold the *Hands* of the Priest; as it is written:

Cant. 2. 9. *Behold he stands behind the wall, he looketh forth at the window, shewing himselfe through the Lattice:* That is, God stands behinde the Priest, and looketh through the windowes and lattices; that is, through the spread *Hands*, and dispersed *Fingers* of the Priest, which the Hebrewes call the windowes and lattices of the *Hand*. The Rubriques of the Romish Rites, which seeme a little to squint this way, prescribe three formes of *Benediction* for the *Hands* of the Priest. The holding up of the *Hands* before the breast: The crossing of the Thumbes: and the turning the little finger towards the people. All which have their severall seasons and significations in their Liturgie. Our blessed Saviour was a manifest observer of the Naturall forme of *Benediction*, and hath sanctified the Gesture to a more divine importance. After

Gavantus in Comment. in Rubric. Rom. Eccl.

See Math. 10. 53. Luk. 24. 10

Christs

Christs ascension, the Apostles communicating the vertue of his last *Benediction*, to others; in the conveyances thereof used the same expressions by gesture, and were famous for the effectuall force of their prospering *Hands*: their exemplary action was copied out by their successors, the illustrious Fathers of the Primitive Church, whose *Hands* preserved Blessing, as their lips Knowledge. Christians in those ages being devoutly ambitious of such benefits, thought themselves happy when they could receive this spirituall favour at their *Hands*.

There is a story in *Gregorie Nyssen*, of a Deacon of the Bishop of *Neocæsaria*, who in respect of the wonderful strange things which he wrought by his inspired *Hands*, was sirnamed *Thaumaturgus*. Which Deacon being to goe a long and adventurous journey, requested a Blessing at the *Hands* of his Diocesan; who lifting up his *Hands*, most willingly bestowed this *Manuall viaticum* upon him. This comfortable elevation of the *Hand* in *Benediction*, hath a force at this day in the *Hands* of our Reverend Divines: And (verily) there is no Blessing formally confer'd, or authentically administred, unlesse the *Hands* denote their suffrages by their visible attendance, and appeare in a due conformitie to the words directed unto the eare. And I never saw any Grave or Orthodox Divine from the Pulpit, *dismissing* the People with a Blessing, without this adjunct and formall concurrence of the *Hands*."

Greg. Nyss. in vita Thaumaturgi.

# An Index to the following Rhetoricall Alphabet of MANUALL Significations.

| A | B | C |
|---|---|---|
| *Figures out the* XIX *Canon.* | I *Can.* | II *Can. digit* |
| **D** | **E** | **F** | **G** |
| III *Can. digit.* | II *Can.* | X *Can.* | IX *Can.* |
| **H** | **I** | **K** | **L** |
| VIII *Can.* | XXVI *Can. digit.* | XI *Can.* | XXIV *Can* |
| **M** | **N** | **O** | **P** |
| XXXII *Can.* | XXXIII *Can.* | VII *Can.* | XLVII *Can* |
| **Q** | **R** | **S** |
| VIII *Can. Digit.* | XLIV *Can.* | XLV *Can* |
| **T** | **V** | **W** |
| XLVIII *Can.* | XXXIV *Can.* | XXXV *Can* |
| **X** | **Y** | **Z** |
| XL *Canon.* | XXXVII *Can.* | XLIX *Can* |

The uſe of this following Table, beſides the exhibition of the Manuall Figures of Rhetorick may be for an Alphabet of Privie cyphers for any kinde of Secret intimation.

To make up the *Alphabet*, C. D. I. Q. are taken in, out of thoſe ſupernumerary Geſtures, following, under the Title of *Indigitatio.*

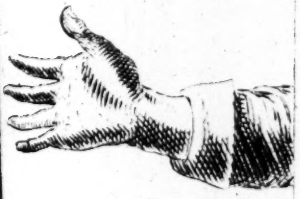
A *Pacificat.*

B *Auditores mitigabit.*

C *Neotericis orditur.*

D *ad monstrandū valet.*

E *Modus agendi.*



F *Admiratur.*

G *Hortatur.*

H *Rationes profert.*

I *Flocci facit*

K *Deprecatur*

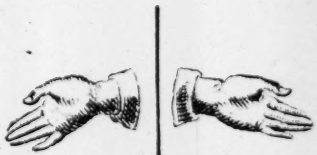
L *Sic ostendebit seipsum.*

M *Negabit.*

*Conspicuitatem illustrat.*

O *Exclamationem aptat.*

P *Antithesin exornat.*

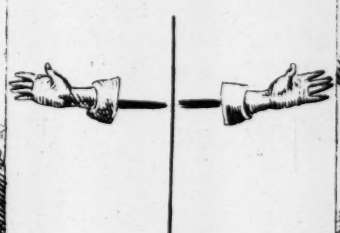


Q *Argumenta digerit.*

*Benevolentiam ostendit.*

S *Comiserationem denotat.*

T *Immensitatem aperit.*



V *Valdè aversatur.*

*Execratione repellit.*

X *Addubitabit*

Y *Dolebit.*

Z *Benedictione dimittit.*

# INDIGITATIO:

Or,

## The CANONS of the Fingers.

THe two inferior *Fingers* ſhut in, and the other three preſented in an eminent poſture in the extended *Hand*, is a *ſpeaking* Action, ſignificant to *demand ſilence*, and *procure audience*. *Canon* I.

The ancient Oratours, when they prepar'd to ſpeake to the incompoſed multitude, uſed this

Apuleius lib. 2. Metamorph.

action. Of which gesture of the *Fingers*, *Apuleius* hath left a certificate, where *Telephron, porrigit dextram, & instar oratorum conformat articulum, duobusq; infimis conclusis digitis, cæteros eminentes porrigit, & infesto pollice clementer subrigens, infit.* *Fulgentius* expounds this common fashion of the *Hand* after this manner, *Itaq; compositus in dicendi modum erectisq; in iotam duobus digitis, tertium pollice comprimens, ita verba exorsus est*, who differ not much, but that one makes the Thumbe erect, the other compresst. Many have made mention of this matter, *Libanius* where he describes *Nestor* painted in the middest of the Hero's, *Orationem apud ipsos habere videbatur, idq; significare conformatione digitorum*, but what that conformation of the *Fingers* was, he doth not explaine. But the most usuall garbe of the *Hand* in way of preparative to speech, was this of *Apuleius*. Which posture of the *Hand* preparing the Auditours attention, is found in many Statues of the Ancients. There is a Colossus at Rome, which in times past stood in the Baines of *Anthony*, the left hand whereof leaneth upon a club; but the two first *Fingers* of the *Right Hand* extended out with the Thumbe, such as of old time was the gesture of Oratours speaking, as *Grutterus* notes, which most authenticall copie of speech they seem to have followed, whose *Hand* the golden History of the Crosse in Cheap was, for there were to be seene two statues of mitred Prelates having their *Hands* figured in this manner, as if they were speaking to the people. And in old hangings, in whose contexture, most part of the Historicall discourse is represented and insinuated by gestures of the *Hand*: And

Libanius Curr. Heroum.

Grutterus in Sylloge inscript.

in

in all ancient painted tables where any counterfeit of ſpeech is exhibited, nothing ſo obvious and remarkable as this Rhetoricall poſture of the *Fingers*. And the inventions and painted Hiſtories of our moderne Artiſts in their repreſentations of ſpeech had in publicke, have a conſtant relation and reſpect unto this ancient forme of the *Fingers*. And over the ancient images of the Prophets, which polliſhed by the *Hands* of the Jeſuits, come over to us from the Mart, there is uſually a *Hand* extended out of Heaven, impail'd about with rayes, the *Fingers* retaining this geſture, as it were the *Index* of God ſpeaking to his Prophets, as He was wont to doe of old, when He ſtirred up their hearts, and ſuggeſted His ſacred Oracles unto them. For ſince they could not by any fitting ſemblance or fancied pourtraiture of inventive wit, deſcribe God as He is in Himſelfe; leſt impiety ſhould have tainted their imagination, and they ſhould ſeeme to make the Prophet equall to his God, they would not by a groſſe diſcription ſhadow out God ſpeaking Face to face, becauſe the Face preſents the Perſon, *Nudam Divinam Eſſentiam*, as *Brixian*; cleerly as he is in Himſelfe: but Hee hath never been ſeen in that manner by dreame or viſion of His Seers, nor is it poſſible any mortall eye ſhould endure the infinite luſtre of ſo great a Majeſty: therefore to evade the prophaneneſſe of that preſumptuous errour, they only diſplaied a *Hand* from Heaven, to that intent of ſignification, as a more lawfull note, and as it were a member more remote from the face; and becauſe the *Hand* is the *Index*, and ſigne of inſpiration, and that Divine power and impulſive ra-

Ricchiard Brixian Symb.

" viſhment wherewith the Prophets were raiſed up to Propheſie. For, Propheſie if it be ſtrong, with the Hebrewes it is called the *Hand*, as *Ribera* obſerves; in which ſenſe the *Hand* of God is taken in divers places of * Scripture; for the Prophets uſed to call that Spirit the *Hand* of God which fell upon them when He did inſpire their diſpoſed ſoules, and heating them with the raviſhing influence of a Prophetique fire, by a terrible illuſtration, filled them ſtrangely full of His revealed will. *Cornelius à Lapide* affirmeth himſelfe to have ſeen the like deſcription of the Prophets in the ancient Bibles of the Vatican Library; and in his Comment upon the four greater Prophets, he hath prefixed to their Propheſies their ſeverall effiges after the ſame manner; which, as it is probable, were copied out of the Vatican Bibles. "

Ribera Comment in Proph. minor.
* So 2 King 3.15. 2 Chron. 30.12. Iſa. 8.11. Ezek. 1.3. 3.14. & 22.1. 33.22. 37.1. 40.1. &c.
Cornel. à Lapide Comment in 4 Proph. major.

*Canon* II.

" THe Thumbe erect, the other *Fingers* gently bent in, is a convenient compoſition of the *Hand* for an *exordium*, and to lead to the forming of the other actions of the *Hand* oft uſed by our modern Chironomers. "

I

IF any thing be to be *shewed*, the Thumb must be bent in, the other foure *Fingers* remisse. Canon III.

THe *Index* joyned to the Thumbe, the other *Fingers* remisse, is another forme of the *Hand*, fit for an *exordium*. Canon IV.

THe middle *Finger* applied unto the Thumbe, the other three let loose, is a fashion of the *Hand*, most of all commodious for a *Proem*. Canon V.

This Action must be performed with a gentle motion to both sides, the *Hand* a little put forth, the Head together with the shoulders, with a shrinking modesty, regarding that part to which the *Hand* is carried. In *Narration* the same gesture, but a little more produced and certaine; in *Exprobration* and *arguing*, sharpe and instant; for in these parts of an Oration it is put forth longer, and appeares in a larger extent. Which should bee the best Rhetoricall figure of the

" *Hand* to frame it to expresse by Art what it cannot so well insinuate by Nature; neither by the use and practice of experienced and eloquent men that now are, nor by any advertisement of the Ancients can be certainly collected, since they differ much about the matter; some pronounce with the unfolded *Hand*, these holding it downwards, others contract it, and make thereof a Fist; some frame their action by the fourth Canon, some by the fifth Canon: Which *Quintilian* commends above all other formes allowed to be of any moment, to set a gloss or vernish upon discourse. So many Oratours, so many varying and different formes of speaking. But *Cresollius* whose judgement is Oracular in such matters, conceives that posture best observed by an Oratour, that when hee pronounceth with the open *Hand*, held abroad, and set at liberty, he would not hold it wholly down, nor altogether upwards, but in a certaine meane, which as it is (according to the opinion of Physitians) most naturall, as he notes it out of the two grand Patriarchs of Physicke, so it seemes to him most easie and agreeable to modesty, although this ought to be in common use, yet upon occasion the *Hand* may fall into the other postures. "

Cresol. de gest. orat. lib. 2.

Hippoc. l. de fractis, & Galen de motu Muscul orum l. 2.

Canon VI.

" THe two middle *Fingers* brought under the *thumb*, is an Action more *instant* and *im-* "

*portunate*, and doth *urge* more
en is convenient for an Exor-
um or Narration.

THE top of the *Fore-finger* moved to joyne with the ile of the *Thumbe* that's next to it, the other fingers in re-itter, is opportune for those no *relate*, *distinguish*, or *ap-ove*. 'Tis also fit for them that *ildly councell*, and becomes e phrases of *pompous Elocuti-*, with which *Rhetoricians* lish and enrich their Orati-s. 'Tis seasonable also for *Narrations* and *Panegyriques*, here a soft & pellucid Orati- flowes with the copious reames of Eloquence, and it

*Canon* VII.

availes

availes in any *painted kinde o*
*Speech*, and agrees with an *Epi*
*dixis*.

*Cresollius* commends this compoſition of th
*Fingers*, as moſt comely of all others, and con
ſonant to ingenious diſpoſitions, if the arme b
extended out fore-right, which beſt agrees wit
a *manly* and *couragious* ſpeech: or the *Arme* a lit
tle bent, and the *Hand* lifted up before; a geſtu
much affected by elegant men.

*Canon* VIII. THe two laſt *Fingers* draw
to the bottome of Cythe
rea's brawny hill, or the pulp
of the *Thumb*; the *Thumb* ap
preſt unto the middle joynt o
the two next: if the Dexte
*Hand* ſo form'd, doe ſmite wit
a light percuſſion on the ſiniſte
*Palme*, it doth conſpicuouſl
*diſtribute* & *digeſt* the number
arguments, and members of a
Oration.

Th

THe top of the *Thumb* joyn'd to the middle of the naile of the Right Index, the other Fingers remisse; is fit to *distinguish contraries.* *Canon* IX.

THE left *Thumb* prest downe by the *Index* of the Right Hand, doth *urge* and *instantly enforce* an argument. *Canon* X.

THE top or grape of the left *Index* gently apprehended, puts the *Hand* into a Rhetorical shape for *disputation.* *Canon* XI.

THE middle joynt of the left *Index* apprehended, intends more *earnestnes*, and sublimates the sense of words unto a point of greater *vehemencie.* *Canon* XII.

THE

Canon XIII. • THE upper joynt of the *Index* apprehended, the two next *Fingers* a little bowed, the *eare-finger* in the meane time ſcarce bent at all; hath a Rhetoricall force in *Diſputations*.

Canon XIV. • THE *Mid-finger* preſt to the *Palm*, and the others at their own beheſt, makes the *Hand* competently apt for to *upbraid*.

Canon XV. • THE two *Middle-fingers* bent inward, and their Extremes preſented in a fork, doth object a *ſcoffe*, and doth *contumelious* *reproach*.

Canon XVI. • THE *Vice-hand*, or *Thumb*, extended out with the *Eare Finger*, the other *Fingers* drawn

n; doth denote *amplitude*.

THE *Thumbe* that presents it selfe upright, out of a Right-and bent into a Fist; is a *graue Masculine* action, fit to advance ae sense of *Magnanimitie*. *Canon* XVII.

THE *Thumbe* turn'd out, by a received custome, is made an ct of *Demonstration*. *Canon* XVIII.

THe three last *Fingers* contracted close to the *Palme*, and ompress'd by the *Champion* of e *Hand*, and the *Index* display'd in full length; *upbraides*: a point of *indigitation*, most *monstrative*. *Canon* XIX.

The force in this indicatorie action, *Antonie* ted *Crassus* to have skilfully used to his purpose," Anton. 2. de Orat.

" pose, in expressing his earnest griefe, and the ve
hement affection of his minde: *Quæ me hercule*
*Crasse, cùm à te tractantur in causis horrere soleo*
*tanta vis animi, tantus dolor, oculis, vultu, gest*
Digito denique isto tuo, *significari solet.* Othe
very excellent Pleaders, imitated this notabl
gift of Nature, or exquisite endeavour and affe
ction of Art, in that wealthy Oratour; as we ma
gather out of the monuments of the Ancient
To whom (saith *Cresollius*) thus speaking, w
Seneca l. 8 Contro. may cry out; as *Seneca* reports a faire-spoken O
rator once did in a certaine Declaration of hi
" *O Digitum multa significantem!*

*Canon* XX. • THe *Index* erected from a *Fist* p
doth *crave and expect attenti* wr
" *on*; and, if mov'd, it doth *threate* culc
and *denounce.* to t

*Canon* XXI. • THe *Index* advanced from a *fis* C
" and inclin'd respective to th p
shoulder; hath a great facult e e
to *confirme, collect* and *refute.* m

Tertul. ad Hermog. cap. 27. This seemes to be that Action, which *Tert*
*lian* sayes, *Hermogenes* was wont to use; to w
*Nutu Digiti accommodato*: and he calls it, *Le*
*cinium pronunciationis.* Indeed, this Action c
" doe much in gathering together, and reciting
mat

tter to be debated and concluded by reason;
wit, when that, we take up from others, is
h, as cannot be denyed, and doth seeme
cessarily to follow, especially in *Contro-*
*sies* and *Disputations*, when the falsitie of
onious opinions, are with great *gravitie* of
ech and *asseveration refuted*: in which case
*ollius* dares pronounce that of *Phrynicus* in
Comœdie;

*Stimulum & aculeum quendam habent in Digitis.* Athen. l. 4.

THe *Index* (the rest com- *Canon XXII.*
pos'd into a *Fist*) turn'd
wn perpendicular; doth *urge*,
*ulcate* and drive the point
to the heads of the Auditours.

BOth the *Indexes* joyn'd, and *Canon XXIII.*
pyramidically advanc'd;
e *exalt the Force that flowes*
*m more splendid and glorious*
*locution.*

BOth the *Indexes*, with a *Canon XXIV.*
countenance averse, dire-
cted

" cted to one side, doe point ou
an *ironicall intention.*

This Action although it may with honesty
nough be done by an Oratour, yet to doe it o
ten, and to charge them strongly and vehemen
ly against them that are present, as if he wou
dig out the eyes of his Auditory: *Cresolli*
makes a question whether such may be thoug
lesse out of their wits then that miserable matr
*Hecuba*, who with great force and violence fle
upon *Polymnestor*:

Ovid. l. 13 Metamor. —*Et digitos in perfida lumina condit:*

Or ever a whit modester then *Cleodemus*, [illegible]
*intento digito Zenothenidi oculum effodit in con*
Lucian in *vio*; for this is rather the garbe of those who ra
Convivio. and rave like mad men, then of those who w
understanding and moderation exercise the
" culty of the *Hand* in speaking.

Canon XXV. " THE *Middle Finger* p
forth, and brandish'd
extent, is an action fit to *bra*
and *upbraide men with slot*
*effeminacie, and notorious*
*ces.*

This action is Magistrall in Rhetorique,
" grounded upon Nature: for this Finger, as s

C

Chiro Crittiques was for its sloath and unactiveneſſe placed in the middeſt, as ſeeming to ſtand in need of the defence of the other neighbouring *Fingers*, and being longer then the reſt, length and lazineſſe going uſually Hand in Hand, it may helpe to relate in a more open way of expreſſion, the notoriouſneſſe of their vices, who exceed others in vildeneſſe as far as this idle Finger appears eminent above the reſt.

THe middle *Finger* ſtrongly compreſt by the *Thumbe*, and their colliſion producing a flurting ſound, and the *Hand* ſo caſt out, is an Action convenient to *ſlight* and *undervalue*, and to expreſſe the vanity of things, in ſearching after which things, and the immoderate care of keeping them, the induſtry and ſtrength of moſt mens wit are impertinently exerciſed and ſpent. *Canon* XXVI.

*Cresollius* though he give a tolleration to this knacking adjunct of expression, yet he would have it sparingly used, and adds in an assembly of the people, for in the solemne Session of learned and judicious men, this action, perchance, as taken from the sceane and *Hands* of Mimiques, is to be rejected, and left unto the customary levity of men.

*Canon* XXVII.

**IF the Ring *Finger* by a single Action goe out of the open *Hand*, as it were to serve the Tact, it may much advance their utterance, who in discourse touch and handle a matter lightly.**

This is a Magistrall notion of my owne, never thought on by any Ancient or Moderne Rhetorician, for all I can finde, (unlesse *Quintilians Interim Quartus oblique reponitur*, darkely allude unto it) but, grounded upon the same principles of observation as all their precepts of gesture are. *Galen* saies this is the *Finger* we use to put out when we would touch any thing lightly; and the ancient Physitians used gently to stir their cordialls; and *Collyriums* with this *Finger*, thence called *Medicus*, upon which ground of Nature, I was induced to cast in my mite into the treasury of this Art.

Inst. Rhet. lib. 11.

Galen de usu part.

The

THe Eare *Finger* appearing erect out of a bended Fist, doth by that action obtain a force to explaine more subtill things. Canon XXVIII

THe Right *Index*, if it Marshal-like goe from *Finger* to *Finger*, to note them out with a light touch, it doth fit their purpose who would *number their arguments*, and by a visible distinction set them all in a row upon their *Fingers*. Canon XXIX.

*Hortensius* the Oratour was wont after this manner to set his arguments all on a row upon his *Fingers*: But although he excelled in this way of numbring, and dividing arguments on his *Fingers*, yet others used that fashion also, the *Fingers* having been devoted after a certaine manner for the numbring of things by an universall and naturall custome; as we may learne out of St. *Hierom*; for he speaking of a S. Hierom Epist. 51.

" certaine ſmatterer in learning ſwollen with a conceit of his owne skill, *Cum cæpiſſit in digitis partire cauſam, &c.* And *Tully* ſignificantly to the ſame purpoſe, *Quid? cum accuſationis tuæ membra dividere caperit, & in digitis ſuis ſingulas partes cauſæ conſtituere?* *Quintilian* denies this geſture admittance to the *Hand* in a mournfull cauſe, perchance, becauſe it ſeems to have a certaine ſplendour and elegancie of Artifice, *An ſi de morte filii ſui, vel injuria quæ morte ſit gravior dicendum patri fuit, aut argumenta diducet in digitos, aut propoſitionum ac partitionum captavit leporem?* This geſture of the *Hand* is not to be uſed unleſſe the diſtinctions and diſtributions be ſubſtantiall and weighty, being things of great moment which we deſire, ſhould fix & take deep impreſſion in the mindes of men, and of which we " are accurately and ſubtilly to diſpute, for in this caſe it is advantagious to uſe the *Fingers*. It ſeems probable to *Creſollius* that *Tully* uſed this geſture when he made mention to the Romans of the honourable Captaine, in whom he did note theſe foure notable things, *Scientiam rei militaris, virtutem, autoritatem, & fælicitatem*, which he afterwards amplified diſtinctly and particularly, with a moſt high and rich variety of utterance. This numeration by the *Fingers*, doth likewiſe avail in an Epilogue, and *Anachephalaſis*, as when we reckon up all the chiefe heads and aides of matter in queſtion, which have been brought and alledged for the advancement of truth, which have been evidently refuted or proved. Hence in the Areopagetique Schooles or Counſel-houſe at Athens, they painted *Chriſippus* with his *Fingers* in this poſture, for the ſignificati" "

Tullie Divin. in Verrem.

Cicero pro lege manil.

of numbers; and our moderne Artists when they would exhibit Arithmeticke counting, observe the same gesture of the *Fingers*. Such a Statue of Arithmeticke there is in the new Ovall Theater, lately erected for the dissecting Anatomies in Barber-Surgeons Hall in London.

*Canon* XXX.

TO lift up, or put forth some of the *Fingers*, is a plaine way of Rhetoricall Arithmeticke fit to signifie a small number, a simple action serving well enough their occasions who would inculcate two or three chiefe points to an ignorant multitude.

*Roscius* made use of this Arithmeticall intimation instead of speech, when he rose to speake against the Lawes *Gabinius* had propounded for *Pompeyes* Authority against the Pyrates: for when he could have no audience, and that hee saw he could not be heard, he made a signe with his *Fingers* that they should not give *Pompey* alone this Authority but joyne another unto him; while he was signifying this by the gesticulation of his *Hand*, the people being offended with him, made such a threatning outcrie upon it, that a Crow

Plutarch in the life of Pompey

" Crow flying over the Market-place at that instant was stricken blinde, and fell downe among the people. Then *Roscius* held not only his *Tongue*, but his *Hand* also. This is most properly performed by the *Fingers* of the left hand. *Cresollius* commends this way of numeration in the *Hands* of our moderne Divines. So some of the Fathers when they did expound the mystery of the Sacred Trinity, they lifted up three *Fingers* of the *Right Hand*. But this simple way of computation hath been entertained since the ancient manner of account hath growne somewhat out of use. For, the ancient Rhetoricians who lived in that age wherein Wit and Industry were in their prime taking their hint from Nature, by an accommodation of Art reduced all numbers into gestures of the *Hand*, which did represent as it were the lively images of numbers: And " this Art of *Manuall Rhetoricke* was so punctually observed by the ancient Rhetoricians, that it was accounted a great absurdity and disparagement to them that erred through a false and indecent gesture of computation, as appeareth plainly by *Quintilian* who gives in this testimony thereof; *In causis Actor si digitorum incerto aut indecoro gestu à computatione dissentit, judicatur indoctus.* And *Apuleius* reprehends this in *Rufinus* the Lawyer, for that by a deceitfull gesture of his *Fingers* he added twenty yeares: Whose words alluding to the same Arithmeticall expressions run thus: *Si tringinta annos per decem dixisses, possis videri pro computationis gestu errasse quos circulares debueris digitos aperuisse. Quin vero qua traginta, quæ facilius cæteris porrecta palmula significantur, ea quadraginta in dimidio auges; non*

Dion lib. 36. de Bello Pyratico.

Quintil. Rhet Inst. lib. 1. c. 10

Apul. in Apolog. lib. 2.

Idem Apologia l. 2.

" *potes*

*potes digitorũ geſtu erraſſe, niſi forte triginta annorum Pudentilla ratus, cujuſq; anni Conſules numeraſti.* This *Manuall Arithmeticke* was much in uſe with the Ancients, as appears by the frequent alluſions to it in Authenticke Authours, the knowledge whereof will bring much light to many obſcure and difficult places which occurre in divers old Writers, which cannot be underſtood without the knowledge of this *Manuall Arithmetick*. To trace it a little through the gloomie walks of Antiquity. Thus *Seneca : Numerare docet me Arithmetica avaricia accommodare digitos.* L. Senec. Epiſt. 88. *Tertullian* thus : *Cum digitorum ſupputatoriis geſticulis aſſidendum.* Tertul. Apol. c. 90 *Martian. Capella* thus : *In digitos calculumq; diſtribuit.* Mart. Capel. l. 2. de nupt. Phil. & Merc. The younger *Plinie* thus : *Componit vultum, intendit oculos, movet labra, agitat digitos, nihil computat.* Plin. Jun. Epiſt. 20. lib. 2. St. *Auguſtin* thus : *Omnium vero de hac re calculantium digitos reſolvit,, & quieſcere jubet.* Aug. de Civit. Dei l. 18. c. 53. *Orontes*, ſon in-law to King *Artaxerxes* was wont to compare Courtiers, *Computatorum digitis*; for like as they make a *Finger* ſometimes ſtand for one, another time for ten thouſand; even ſo thoſe that be about Princes at one time, can do all at once, and another time as little or rather juſt nothing. And *Quintilian* in diſallowing one of thoſe numericall geſtures to be uſed to a Rhetoricall intention, acknowledgeth the Arithmeticall force and validity thereof. To theſe alluſions appertains that of I know not what Poet : Plutarch in Apoth. Quintil. Inſt. Rhet. lib. 11.

*Utile ſollicitis computat articulis.*

Hence grew the Adage, *Ut in Digitos mittere:* that is, to number in the moſt accurate and exact way. Eraſm. Adage.

Their manner was, to reckon upon the Left Hand, untill they came to 100. and from thence

" began to reckon upon their Right *Hand*. *Salomon* is thought to allude to this, where he saith, Prov. 3. 16. " *Wisedome commeth with length of dayes upon her Right* Hand: meaning (as some expound that place) that Wisedome should make them live a long age, even to an 100 yeares. *Pierius* in affirmation of this artificiall way of account, brings in a facetious Epigram of one *Nicharchus* a Greeke Poet, jesting at *Cotyttaris*, an old Hagg, who dissembling her true age, began againe to number her yeares upon her left *Hand*. The epigram rendred by him in latine, runs thus:

Salazar super hoc multa ingeniose. Godwyn antiq. Jud. Pier. in Hierogl.

*Multum garrula anus, caput omne Cotyttaris alba,*
*Propter quam Nestor non sit adhuc senior.*
*Quæ cervos annis superavit, quæq; siniſtra*
*Vitæ iterum cæptet connumerare dies.*
*Vivit adhuc, cernit, pede firma est, virginis instar,*
*Plutonem ut dubites passum aliquid gravius.*

" To this, *Juvenal* speaking of the long life of *Nestor*, doth also allude. Satyr.

*Rex Pylius magno si quicquam credis Homero,*
*Exemplum vitæ fuit à Cornice secundæ,*
*Fælix nimirum, qui tot per secula vitam,*
*Distulit, atq; suos jam Dextra computat annos.*

*Chrysologus* upon the Parable of the 100 *sheep*, hath a most excellent conjecturall meditation, alluding to this artificiall Custome. *Which of you having a* 100 *sheep, and if he lose one, &c.* Why not 50? why not 200? but 100. Why not 4? why not 5? but 1. And he shewes, that he griev'd more for the number, than the losse; for the losse of one, had broke the century, and brought it back from the *Right hand* to the *left*, shutting up his account in his *Left hand*, and left him nothing in his *Right*, *&c.* The first posture in the *Right* Chrysol. in Parab. centum ovium.

hand, wherein the Eare-finger is circularly bent in; by *Bede* is referr'd to Virgins, as that which expreſſeth, as it were, the Crown of Virginitie. The Geſture [*Thirty*] is referr'd to Mariage; for the very Conjunction of the fingers, as it were, with a ſoft kiſſe embracing and coupling themſelves, paints out the Husband and Wife. S. *Hierome*, willing to explaine the reaſon why S. *Paul* would have a widow indeed, choſen not under 60 yeares of age: to ſhew why this number is ſo properly referr'd to widowes, very learnedly betakes himſelfe unto the Hieroglyphique of this number, wherein the *Thumbe* is depreſt by the *upper Finger*, and very ſtreightly girded by the ſame: It ſhewes (ſaith he) in what ſtreights Widowhood is afflicted, which is ſo reſtrained in on every ſide. *Capella* bringing in *Arithmetique*, at the mariage of *Philologie*; and *Mercurie* deſcribing the poſture of her *Fingers*: *Digiti verò Virginis recurſantes, & quadam incomprehenſæ mobilitatis ſcaturigine vermiculati. Quæ mox ingreſſa ſeptingentos decem, & ſeptem numeros complicatis in eo digitis Jovem ſalutabunda ſubrexit.* Which made the Numbers 70. and 17. And *Philoſophie* ſtanding by, *Tritonides* enquires of her what *Arithmetique* might meane by thoſe poſtures of her *Fingers*? To whom *Pallas*: She Salutes *Jove* by his proper name. And indeed, the Manuall number, 70. was the ancient poſture of adoration; which was, the *ſaluting Finger* laid over-thwart the *Thumb*; Made more apparent by *Apuleius*, ſpeaking of the adorers of *Venus*, *Et admoventes oribus ſuis dextram Priore digito in erectum pollicem reſidente, ut ipſam prorſus deam Venerē religioſis adorationibus venerebantur.* Many of

Beda de Indig. & Scholiaſt. J. Novio in ag.

Hier. l. 1. in Jovian. in princip.

Mart. Capella, l. 7. de Nupt. Plut. & Merc. in principio.

Apuleius in Metam. lib. 4.

of these Numericall postures of the *Fingers*, are found in the statues of the Ancients. Witnes that image of *Janus*, with two faces, dedicated in the Capitoll, by King *Numa*; the *Fingers* of whose Hands were in such sort fashioned and formed, that they represented the number, 365. which are the dayes of the whole yeare: by which notification of the yeare, he shewed sufficiently, that he is the god and Patron of times and ages. *Pierius* endeavours to represent the Posture of his *Fingers*, by a verball description. And it was the custome, to place the ensignes of Honour on the more honourable *Hand*, and to figure the left Hand of Oratours, and other great men, to note out the first, second, or third time of their accesse unto that Office or Dignitie.

Plinie, Nat. Hist. & Macr. in Saturnal. lib. 1.

Pier. in Hierogl. lib. 37.

These postures, devised by a happy dexteritie of wit, were recorded among the Ægyptian Letters or Hieroglyphicks, as unfit to be prostituted to the Vulgar, in regard they did allude to all the Pythagoricall secrets of Numbers, insomuch as the Caveat of *Pythagoras* might have been placed over the Rhetorique-School-doore of the Ancients: *Nemo Arithmeticæ* [*Manualis*] *ignarus hic ingrediatur.* And the Notions of this Art are not onely necessary to Oratours, but to all men, especially the Sonnes of Art, although by the carelesnesse and negligence of men, it is growne somewhat out of use. In the practice of this Art, some follow *Bede*, others embrace a more probable way of account. Some follow the order of *Irenæus* the Divine, a man of great learning and generall parts, who flourished some ages before *Bede*. But among the modern, *Lucas Minoritanus* is above comparison the best, who hath a most absolute Tract of this argument.

Irænеus. in Valent. lib. 1. c. 13.

A 1

G 100

N 10

T 1000

B 2

H 200

O 20

V 2000

C 3

I 300

P 30

W 3000

D 4

K 400

Q 40

X 4000

E 5

L 500

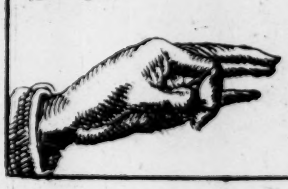
R 50

Y 5000

F 6

M 600

S 60



Z 6000

7

700

70

7000

8

800

80

8000

9

900

90

9000

# PARALIPOMENON.

THey who desire a more compleat account of this Art, so farre forth as this Chirogram may seeme defective; as the continuation of the account from 10 to 19. as the numbers, 11. 12. 13. 14,&c. To satisfie their curiositie, may consult with *Pierius* in his Hieroglyphiques. And if they would know the greater numbers, as the manner of computing from a Myriad, to wit, 10000. unto 100000. may advise with Reverend *Bede*, who hath written a whole Booke *de Indigitatione*, or the Ancient manner of computation by gestures of the *Fingers*: and is the man (as it is thought) to whom we owe the preservation of this subtle peece of *Hand*-learning; which he may find transcrib'd in *Baptista Porta*, in *Furtivis literarum notis*.

Beda Indigit.

Bapt. Port. de furt. lit. not.

*Plautus* alludes to the Grand Account thus:

Plautus Milit. Act 2. Sc. 2

*Pectus Digitis pultat, cor credo evocaturus foras.*

*Ecce autem avertit nixus, lævam in fœmore habet manum.*

*Dextra digitis rationem computat, feriens fœmur.*

An

# An Index to the following Alphabet of *Action*, or Table of Rhetoricall Indigitations.

| A | B | C |
|---|---|---|
| *Figures out the* I *Canon.* | IV *Canon.* | V *Canon.* |
| D | E | F | G |
| VI *Can.* | VII *Can.* | VIII † *Can.* | XXX *Can.* |
| H | I | K | L |
| XIII *Can.* | XII *Can.* | XVIII *Can.* | XVII *Can.* |
| M | N | O | P |
| XIX *Can.* | XX *Can.* | XXI *Can.* | XXII *Can.* |
| Q | R | S |
| XXIII *Can.* | XXIV *Can.* | XXVII *Can.* |
| T | V | W |
| XXVIII *Canon.* | XV *Canon.* | X *Canon.* |
| X | Y | Z |
| XXIX *Canon.* | XVI *Canon.* | IX *Canon.* |

† The verball periphrasis of the gesture *F*, by accident hath been overslipped: but the *Plate* speakes Canonically for it selfe. It is one of *Quintilians* Gestures, which he observes the Greekes much to use (even with both Hands) in their Enthymemes, when they chop, as it were, their Logick, and inculcate and knock it down, as with a horne.

This following Table doth not onely serve to expresse the Rhetoricall postures of the *Fingers*; but may be used as Cyphers for private wayes of Discourse or Intelligence.

Audientiam facit.

B Quibusdem orditur.

C Exordium accomodat.

D Instabit.

Approbabit.

F Enthymemata tundit.

G Distinguet.

H Disputabit.

Acrius Argumentatur.

K Demonstrat.

L Magnanimitatem ostendit.

M Indigitat.

Attentionem poscit.

O Colligit.

P Urgebit.

Q Splendidiora explicat.

Ironiam ostendit

S Leviter tangit

T Subtiliora explicat

V Exprobrabit

Arguebit

X Memb: orati: distribuit

Y Amplitudinem denotat.

Z Contraria distinguet.

# THE APOCHRYPHA OF ACTION:

## Or, certaine Prevarications against the Rule of Rhetoricall Decorum, noted in the *Hands* of the Ancient and Modern *ORATOURS.*

TO use any Grammaticall gestures of compact, or any snapping of the *Fingers*, or amorous intimations invented by Lovers of old, is very unsutable to the gravity of an Oratour. The naturall discourses of the *Hand* being so plaine to be understood, the Ancients assay'd to finde out in the *Hand* a more close & private way, contriving by a close compact how men might signifie their mindes; a kinde of speaking, used by such who would not openly expresse themselves, yet in a dumbe

*Prævaricationis* Sect. 1.

" dumb & wary kinde of signing, intimate their intention, an Art first found out and exercised by Lovers, when with great caution they would present their affections, and make their *Fingers* convey a message from their heart. Of these cautionarie notes of Lovers, *Ovid* that grand Master of love knacks, and amorous expressions, affordes us many touches:

Ovid de Art. Amand. *Nil opus est digitis per quos arcana loquaris.*

And in another place:

*— Et in digitis litera nulla fuit.*

And againe glancing at the same Grammaticall expressions, he saith;

Lib. 2. de Art. Amand. *— Nec vos*
*Excipite arcana verba notata manu.*

And instructing his Mrs. in the way of tacit conferences:

*Verba legis digitis verba notata mero.*
" *Cum tibi succurrit veneris lascivia nostræ*
*Purpureas tenero pollice tange genas.*
*Si quid erit de me tacita quod mente loquaris,*
*Pendeat extrema mollis ab aure manus.*
*Cum tibi quæ faciam mea Lux dicamve placebunt,*
*Versetur digitis annulus usq; tuis.*
*Tange manu mensam, tangunt quo more precantes,*
*Optabis meritò cum mala multa viro.*

Idem. l. 1. de Trist. And to this kinde of amorous discourse by speaking signes, that of his refers:

*Utq; refert digitis sæpe est nutuq; locutus.*

Propert. l. 3. To which *Propertius* also alludes:

*Aut tua quum digitis scripta silenda notas.*

Ennius in Tarentil. To this is referred that which *Ennius* speakes of a certaine impudent Companion, who had no part of his body free from some shameless office or other, his words are these: " *Quasi in choro pil*

*luden.*

*ludens datatim dat seſe, & communem facit, alium tenet, aliis nutat, alibi manus eſt occupata, aliis pervellit pedem, aliis dat annulum expectandum à labris, alium invocat, cum alio cantat, attamen aliis dat digito literas.* And *Salomon* alluding to theſe kinde of expreſſions, He winketh with his eyes, he ſpeaketh with his feet, he teacheth with his *Fingers*. Sometimes the Ancients did to this purpoſe of ſecrecie and private communication, order an Alphabet upon the joynts of their *Fingers*, which Artifice of Arthrologie obtained a privy force by ſhewing thoſe letters by a diſtinct and Grammaticall ſucceſſion. Amongſt which Grammars by geſtures, The poſtures of the *Fingers* which appertaine to the old Manuall Arithmeticke, have been contrived into an Alphabet, of which way of intimation, *Baptiſta Porta* hath treated at large. To the ſame intent the Naturall and Rhetorical poſtures of this *Hand* may be reduced into myſtique Alphabets, and be very ſignificantly uſed for cyphers without any ſuſpicion. Sometimes of old they uſed for a light watch-word a ſnapping colliſion of the *Fingers* called *Crepitus Digitorum*, which imperious way of ſilent expreſſion, & the phraſe whereof is uſed for a hyperbolicall diminitive of the leaſt ſignification. *Lyra* in his learned deſcant upon the Proverbs harping upon this ſtring, The unthrifty and wicked man inſtructeth with his *Fingers*, ſaith, Digito *loqui, arrogantiam & ſuperbiam indicat.* And St. *Hierom* in a certaine Epiſtle, ſaith, *Superbiæ eſt ſignum cum quis per digitorum crepitum vult intelligi.* The notification and ſound of this arrogant geſture, was reckoned among the nocturnall and darke ſignes of Lovers. Maſters alſo

Salom. Proverb. 6.13.

Papt. Port. de fur. lit.notis.

Lyra in Prov. 6.13

" alſo by this ſnapping of their *Fingers* uſed to call their ſervants, upon the hearing of which watch-word, they were to be preſto and at *Hand* to execute their dumbe commands. To this cuſtome I finde that of *Petronius* referred, *Trimalcio lautiſſimus homo digitis concrepuit, ad quod ſignum matellam Spado ludenti ſuppoſuit, exonorata ille veſcica, &c.* To this alſo belongs that of *Tibullus*:

Petron Arbiter Satyr.

Tibullus Eleg.

*Et votet ad digiti me taciturna ſonum.*

To which *Martial* likewiſe alludes

In Epigram.

*Dum poſcor [crepitu digitorũ] & verna moratur,*
*O quotiens pellex culcitra facta mea eſt.*

And in another place:

*Digiti crepantis ſigna novit Eunuchus.*

" Which cuſtome the Chriſtian Pedagoge would have excluded from the *Hands* of men piouſly affected, whoſe minde *Clemens Alexandrinus* hath expounded thus: *Digiti expreſſi ſoni, quibus accerſuntur famuli, cum ſint rationis expertes ſignificationes, ratione præditis hominibus vitandi ſunt.* This kinde of commanding geſture is moſt common to the Spaniard, whoſe humour is only a medley of arrogance and imperious pride, whence he is moſt commonly deteſted of all Nations, for his naturall odious deſire of ſovereignty over others. And the Romans, the ancient Lords and Maſters of the World growne inſolent by the greatneſſe of their Empire, could well skill of this proud intimation of their *Fingers*. For, *Tacitus* tells us, that the innocencie of *Pallas* was not ſo grateful to the people of Rome, as his inſupportable pride was odious. For whē ſome of his freedmen were ſaid to have been privie to the practice of a conſpiracie againſt *Nero*, he made anſwer, that " in his houſe he appointed nothing to be done, but

Lib. 2. c. 7. Pædag.

Palomatius in proport.

Tacitus Annal. lib. 13.

with a nod of his *Hand* or head, or by writing, if he had much to say, leſt if he ſhould have ſpoken unto them, he ſhould ſeem to have made them his fellowes. Some Oratours of old affected this percuſſion or knacking with the *Fingers*, both to procure audience, to maintaine their authority, and for the ſignification of gravity; of which cuſtome many Authours make mention, eſpecially St. *Hierom*, for ſo he hath left it written; *Et audet quidam ex iis adducto ſupercilio & [concrepantibus digitis] eructare & dicere.* And in another place ſpeaking of that jangling fellow *Grunnius*, he hath this, *Cum menſa poſita librorum expoſuiſſet ſtruem, adducto ſupercilio, contractiſq; naribus, & fronte corrugata, [digitulis concrepabat,] hoc ſigno ad audiendum diſcipulos provocans, &c.* And of his cuſtome, *Veleius Longus* is to be underſtood, *Digitorum ſono pueros ad reſpondendum ciemus:* So that this geſture hath travelled from the buſineſſe of common and individuall life, into Schooles, Auditories, and Common-Pleas; for, this knacke of the *Fingers* was got in uſe with many, ſo that [*Digitis concrepare*] ſeems to have been uſed by the Learned, *pro re facilima.* So in the judgement of *Creſollius*, *Tullie* diſputing of his Offices, takes it, *Itaq; ſi vir bonus, habeat hanc vim, ut ſi [digitis concrepuerit] poſſit in locupletum teſtamenta nomen ſuus irrepere.* For, this geſture was performed in entring upon inheritances: they who did deſire to vie their title, and take poſſeſſion of an inheritance, they ſignified their minde by this percuſſion of the *Fingers*, which was the uſuall ſymboll as *Cujacius* ſaith; for this *Percuſſio digitorum* (as *Creſollius* rightly collects) is altogether the ſame with [*crepitus digitorum*] or *digiti concrepan-*

D. Hieron Epiſt. 101.

Idem Epiſt. ad Ruſticum Monach.

In Orthograph.

Cicero l. 3 de officiis.

Cujacius obſervat lib. 3. c. 18.

*res*, which may be very clearly gathered out of *Tullie*, where when he had said, *Si vir bonus habeat hanc vim, ut si digitis concrepuerit, &c.* a little after touching the same string, he hath it thus: *Quem Paulo ante fingebam digitorum percussione hæreditates omnium posse ad se convertere, &c.*

Tul. lib. 3. de. offic

*Prævar. Sect. 2.*

• THe gestures of one requiring the Cup, or threatning stripes, or the numericall gesture which with the *Thumbe* bended in, and reaching to the mount of Mercurie, makes the number 5000. according to the computation of Manuall Arithmeticke, are gestures that have been noted by some Writers, but yet so uncomely, that *Quintilian* never observed them in the *Hand* of any Rustique.

Quintil. Institut. Rhet. l. 11

*Prævar. Sect. 3.*

• TO stretch out the *Hands* in length to a racked extent, or to erect them upward to their utmost elevation, or by a repeated gesture beyond the left shoulder, so To throw back the *Hands* that it is scarce safe for any man to remaine behind them. To thrust out the Arm, so that the side is openly discovered, or To draw sinister circles or rashly To fling the *Hand* up and downe to endanger the offending of those that are nigh, are all Prevarications in Rhetorick, noted and condemned by *Quintilian*.

*Prævar. Sect. 4.*

• TO throw downe the *Hand* from the Head with the *Fingers* formed into a gripe or scratching posture; or To use the action of one that Saws or Cuts; or of one dancing the Pyrrhique

Gal

lyard; or To throw it upwards with the *Palme* turned up, are actions prevaricant in Rhetorick, and condemned by *Quintilian*.

TO represent a Physitian feeling the pulse of the arteries, which with them is *manum mittere in carpum*; or To shew a Luteniſt striking the chords of an instrument, are kind of expressions to be avoided; for an Oratour should bee farre from any light imitation of a Dancer, and is not permitted to shew what hee speakes, but his gesture must more expresse his sense, then his words. *Prevar.* Sect. 5.

TO denounce with a high *Hand*, or To erect a *Finger* to its utmost possibility of extension, is a blemish in the *Hand* of an Orator; That habit which the peace-makers of old were painted & carved in, wherein the Head inclined to the Right Shoulder, the Arme stretched out from the Eare, the *Hand* extended out with the *Thumb* manifestly apparent, which most pleaseth them, who brag that they speak with a high *Hand* is reckoned by *Quintilian* among the moales of Rhetoricke; an action not far from the usuall pendent posture of Changelings and Idiots. *Prævar.* Sect. 6. See Pier. in Hierogl lib. 35.

TO bring the *Fingers* ends to the Breast, the *Hand* hollow, when we speake To our selves, or in cohortation, objurgation, or commiseration, is an action that will seldome become the *Hand* of an Oratour; or to strike the Breast with the *Hand*, which is Scenicall. *Prevar.* Sect. 7.

*Prævar.* Sect. 8. TO apply the *Middle-Finger* to the *Thumbe*, is the common way of gracing an *exordium*, yet to direct it as it were towards the left ſhoulder, and ſo make it a collaterall action, is nought, but worſe, to bring forth the Arme tranſverſe, and to pronounce with the elbow.

Quintil. Inſt. Rhet. lib. 11.

*Prævar.* Sect. 9. TO ſet the Arms a gambo or aprank, and to reſt the turned in backe of the *Hand* upon the ſide, is an action of pride and oſtentation, unbeſeeming the *Hand* of an Oratour.

*Prævar.* Sect. 10. THe trembling *Hand* is ſcenicall, and belongs more to the theater, then the forum.

*Prævar.* Sect. 11. THere are certaine hidden percuſſions of ſpeech, as it were a kind of feet, at which the geſture of moſt of the ancient Oratours did fall, which though they were uſuall, yet *Quintilian* condemns them for moſt deceitfull motions, noting it alſo for a fault in young Declamers, that while they write, they firſt tune their ſentences to geſtures, and forecaſt for the cadence of the *Hand*, whence this inconvenience enſues, that geſture which in the laſt ſhould be Right, doth frequently end in the ſiniſter point. It were better, that whereas there are certaine ſhort members of ſpeech, (at which if there be need we may take breath) to diſpoſe or lay downe our geſture at thoſe pauſes.

Quintil. Inſt Rhet. lib. 11.

*Prævar.* Sect. 12. TO clap the *Hands* in giving praiſe and allowance, is a Naturall expreſſion of applauſe, encouragement, and rejoycing, heard in com-

common assemblies of people, and in publique
Theaters; which was at first, according to the
simplicitie of those times, plaine and naturall:
for *Ovid* speaking of the primitive and ancient
Playes of the *Romans*, saith:

— *Plausus tunc arte carebat.* Naso lib. de Arte Amandi.

But afterwards they had an artificiall manner of
clapping their *Hands*, to a certaine measure or
proportionable tune. Of which, the Poet *Ca-*
*ippus*:

*Ingeminantq; cavos dulci modulamine plausus.*

For, the applause was done with the hollow of
both *Hands*; which being smitten together, cau-
sed that sound which is called *Popismus*, a word
altogether feigned to the similitude of the sound.
The posture of this artificiall plaudite of the
*Hands*, and the sound also raised from their colli-
sion, *Philostratus* most elegantly describes in the Philostratus, l. 1. de Iconibus.
image of *Comus* the god of Ebrietie, in these
words: *Plausum etiam quendam imitatur pictura,*
*cujus maximè indiget Comus. Nam Dextra, con-*
*tractis digitis, subjectam sinistram ad cavum plectit,*
*ut Manus cymbalorum more percussæ consonæ fiant.*
The very figure of which gesture is to bee
seen in the French translation of that Author.
How ambitious was *Nero* of this popular appro-
bation, when he entred upon the Theater to
contend for the prize of Harpers; and kneeling,
shew'd a reverence to the Assembly with his
*Hand*: and the Citie-people accustomed also Tacit. Annal. lib. 16.
to approve the gesture of the Player, answered
him with a certaine measure and artificiall ap-
plause. Thou wouldst have thought, saith *Taci-*
*tus*, they had rejoyced, and perhaps for the in-
jurie of the publique discredit. But those which

from

" from townes farre off, and from remote provin
ces, unacquainted with dissolute behaviour, can
either as Embassadours, or for private busine
could neither endure that sight, nor applau
any way so dishonorable a labour: but weary
their unskilfull clapping of *Hands*, and troublin
the *skilfull*, were often beaten by the Souldier
placed in thick array, lest any moment of tim
should be lost by an untuned and disproportio
nable crie, or slothfull silence. The like applau
he expected and had from the *Hands* of h
friends at home; for *Xiphilinus* reports, that *Se
neca*, and *Burrhus*, though lame of his Hand, whe
ever *Nero* spake, they applauded him with the
*Hands* and Vestments. The ancient Sophister
were so greedy of this manner of applause i
their Schooles and Auditories, that they purcha
sed it; having for that purpose a Chorus of do
mesticall Parasites, who were ready in the assem
blies, at every Gesture to give them this signe o
approbation. This Applause, which *Nazianze
calls, Canoram Manuum actionem*; and S. Hierom
*Theatrale miraculum*; and condemned by *Chry
sostome*, among the trifling and unprofitabl
gesticulations of the Hand, and Theatrical
gestures, crept into the Christian Churches
and was given to the Divine Oratours of the
Primitive times, untill such time as it was
exploded out of the Temples, by their grave and
sharpe reprehensions. But although the ancient
Oratours received this token of *approbation* from
the *hands* of their auditors, yet they never exhibi
ted upon any occasion, such Manuall plausibilitie
to the people, it being a Gesture too plebeian &
" Theatrically light for the *Hands* of any prudent

Xiphil. in Nerone.

Cresol. Theat. vct. Rhet.

Hierom. cap. ad Ephes.

Chrys. Hom. 2. de verb. Isa.

Rheto-

Rhetorician, who can never decently advance his intentions, by the naturall or artificiall *plaudite* of his Hands.

TO discourse customarily with the Hands turn'd up, of old said, *Supinis Manibus disserere*, is an effeminate and ill habit in the Hand of an Orarour. *Dio Prusæus*, among the Symbolls of Intemperance, reprehends this habituall demeanour of the Hand: for when hee would reckon up those things which signifie a corrupt and naughty custome, which he calls σύμβολα ἀκρασίας, he sets downe among the rest, *Supinis Manibus disserere.*

Prevar. Sect. 13.

Dio Prusæus. orat. 33.

Now they are properly called *Manus supinæ*, that are so advanc'd, that the Palmes respect the heavens, ὕπτιαι χεῖρες, with the Atticks. *Cresollius* hath cast in his minde, what should be the cause why so excellent and weighty an Author should seeme justly to have reprehended this gesture: for he could not altogether condemne it, because in things sacred, it hath been so religious, and received with so great consent of all Nations, that the most ancient holy mysteries, which vulgarly were called *Orgia*, (as some Grammarians will have it) tooke their denomination from this very gesture of the Hands. But my Authour conjecturing what his meaning should be; Perchance (saith he) his intention is, to reprove the action of some foolish men, who, as *Quintilian* saith, hold out their Hands after the manner of them who carry something; or of those, who as if they crav'd a Salary or Minervall of their Auditors, most unskilfully bear about their Hands upwards: in whom that of the

Cresol. de gestu Orat. lib. 2.

Quintil. inst. Rhet.

Ro-

" Roman Poet may be verified;

Tibullus l. 2. Eleg. 4.

*Ille cava prætium, flagitat usque Manu.*

Galen. de usu part. For *Galen*, when he would expresse the *Hand* to be conveniently dispos'd for the conteining of water that it flow not out, calls this purpose of the *Hand*, *Manum supinam*. But this would be done more unseasonably, and to lesse purpose, if a man by the motions of his Hands should use to imitate one taking up water out of some river, as he in *Virgil*;

*——rite cavis undam de flumine palmis*
*Sustulit ——*

" That which seems most probable, and to come neerest the true sense of that ancient Author, *Cressollius* conceives to be an intended reproofe of a certaine action incident to nice and effeminate men: for in that place, *Dio* prosecutes the sinnes of voluptuousnesse, and a lascivious habit of the minde. Indeed, tender and delicate minkes, after their right womanish garbe, lay their *Hands* upright, which a wise man should not imitate: and therefore in his opinion, that excellent Poet *Æschylus*, with exquisite judgement, aptly said; *Manus muliebri more supinatas*. So that great Emperor of learning, and perpetuall Dictator of the Arts, among the portentous signes of Impudence, layes down, *Supinas manuum motus, teneritudine quadam & mollicie dissolutas*. After which manner *Tatian* paints out *Crescens* a Cynicall Philosopher, the onely ring-leader to all abominable lust and beastly concupiscence; whom he therefore calls, *delicato corpore fractum*, & τὸ χεῖρε λυμιξόμενον. "

Æschylus in Prometh.

Arist. Physiog. lib. 3.

Tatian. Orat. cont. Græc.

They

THey who caſt and throw out the *Hand*, or raiſe the Arme with a ſhout, if they doe it as of a cuſtomary diſpoſition, declare thereby the jovialitie of their natures. To this vapouring expreſſion of the *Hand*, ſome refer that of the Prophet *Hoſea*: *This is the day of our King: the Princes have made him ſick with flagons of wine: he ſtretched out his* Hand *to ſcorners*. And *Lipſius* tels us, that in *Weſtphalia*, where they drinke *ſuper naculum*, as an ordinary elegancie, at every quaffe & carouſe, they put forth the *hand:* and this ſeems naturall to good fellowes, whoſe ſociable diſpoſition makes them very apt to fall upon this joviall exaltation of the *Hand*, which in the Meridian of mirth naturally importeth the elevation of the cheered heart, raiſed by the promotion of the brisked ſpirits.

"*Prævar.* Sect. 14.

Hoſea cap. 7. v. 5.

Lipſius "Epiſt. ad Heur.

THe wagging and impertinent extenſion of the *Fingers* in ſpeaking, hath ever been accounted a note of levitie and folly. And ſuch who by a certaine reciprocall motion doe ever and anon lift up one or other of their *Fingers* viſibly prolonged, they ſeeme to trie concluſions with their hearers, and to play with them at that exerciſe which was in uſe among the ancient Romans, who had a game or lotterie wherein one held up his *Finger* or *Fingers*, and the other turning away, gheſſed how many he held up: Or if you will have it according to *Polidors* relation, the play was after this manner: Two, having firſt ſhut their *Hands*, forthwith let out their *Fingers*, naming a certaine number. As for example, I put forth three fingers, you as many; I name foure, you ſixe: ſo you by gheſſing

"*Prævar.* Sect. 15.

Polidor. lib. 2. c. 13. de rerum invent.

" sing and naming the right number, winne. An
because the *Fingers* thus unfolded, suddenly ap
peare, by a metaphor they were said in this spo
" *Micare digitis.* Hence *Varro*; *Micandum er*
*cum Græco, utrum ego illius numerum, aut ille me*
*um sequatur.* This is well knowne among the I
talians at this day, and vulgarly called *Mor*; per
" haps (saith *Polydor*) *quòd Maurorum hic sit ludu*
But the more approved opinion is, *quòd* μωρῶν *i*
" *est, Stultorum ludus.* And perhaps *Nero* had ob
Suetonius & his Interpreter. serv'd in *Claudius* his predecessor, some suc
kinde of indiscreet prevarication with his *Fin*
*gers*, who in spightfull and contumelious manne
both in word and deed, was wont every way t
taunt and twit him with his folly; and amon
other opprobrious indignities offered to hi
name and memory, in scoffing wise he woul
" say of him, that he had left now *Morari* an
longer among men; using the first syllable of th
word, long: in which word there is couched
double sense, which gives the grace unto thi
pleasant scoffe; for being a meere Latine word
it signifieth to stay or make long abode: and ta
king it thus, it importeth, that *Claudius* lived no
longer among Mortalls. But as *Nero* spake o
*Moros* in Greeke, which signifies a foole, and
hath the first syllable long, it importeth, tha
*Claudius* play'd the foole no longer here in th
world among men. *Cresollius* condemnes this
Cresol. de de gestu Orat. l. 2. *Finger-loping* gesture as very uncomely, and un
worthy the discreet *Hand* of an Orator, so un
advisedly to counterfeit the common gestures o
Buyers of confiscate goods: and he would have
the Edict of *Appronianus*, Provost of the
" Cittie of *Rome*, to be set before them; in
which

ich he did desire this up-and-down motion
he *Fingers* to be cast not onely out of the
urts of Justice and the Senate house, but from
Forum, and very entercourse of buying and
ing. This Edict is yet to be seen in a marble
le at *Rome*, beginning thus.

EX AUCTORITATE
TURCI APRONIANI, V. C.
PRÆFECTI URBIS
RATIO DOCUIT UTILITATE SUA
DENTE CONSUETUDINE MI-
CANDI SUBMOTA SUB EXAGIO
POTIVS PECORA VENDERE QVAM
DIGITIS CONCLUDENTIBUS
TRADERE, &c.

Gruterus ex Smetio in literis Digitalibus, sic exsculpsit.

They that would conserve the qualitie and
te of an Oratour, must avoyd this ridiculous
stome of wagging the *Fingers*, lest now they
e not seeme to stand in their Pulpits to sell
eep, but to sell them oft, or to brag and boast
their parts.

Uch who have Hands too active in discourse,
and use to beat the aire with an odious kinde
*Chiromachia*, bewray the cholerique transpor-
tion of their individuall natures, a habit of the
*and* incident to young men, who as a Learned
ather saith, are wont to glory that in them, *Su-*
*a modum vigeant manus ad motionem.* This ha-
tuall imperfection the Ancients called, *jactare*
*anus*; even as the Satyrist scoffes at those who
had

*Prævar.* Sect. 16.

Greg. Nyss orat. de Beatitud.

Jovenal 1. Sat. 3.

Juvenal. lib. 1. Sat. 3 had a ſmackering of the Greeke Tongue, w did, *à facie jactare manus* — a geſture it ſeems P raſites in their way of admiration, were wont uſe: for, *Martial*,

Martial. Epigram ——— *geminas tendis in ore manus.*

Hieron. Epiſt. 5. S. *Hierome* very elegantly mocks at this faſ on: *Nam ſi applosiſſet pedem, intendiſſet ocul rugaſſet frontem,* [*jactaſſet manum*] *verba tona tenebras illico ob oculos effundiſſet Judicibus*: in tating perchance herein that renowned Stoiq thus ſetting it down. *Nec ſupploderem pedem,* [*Manum jactarem*] *nec attollerem vocem.* Qu

Seneca Epiſt. 75. *ſilian* affirmes this behaviour of the *Hand* b

Fabius Inſt. Rhet. came onely *Demetrius* the Comœdian, famo in thoſe times; and beſide him, none. As for t Athenian Eagle *Socrates*, ſo called for his qui

Zopyrus Phiſiogn. inſight of underſtanding, he was wont to u this vehemencie of the *Hand*, which was obſe ved in him as a token of his violent natu and hot ſpirit; who, becauſe in his pleadin he was tranſported with ſuch heat of action, an and would often in the eagerneſſe of diſputat

Laertius lib. 2. on, skirmiſh as it were with his *Fiſt*, he w therefore deſpis'd and laugh'd at by many, an not undeſervedly: for his immoderate actio was ſomewhat hot, & mad-man like, arguing a impotent minde, and an ill temper'd ſpirit. *Cr Jollius* reports, he once ſaw a learned man,

Creſol. de geſt. Orat. lib. 2. Rhetorique Profeſſor, make his *Clerum* in a pub lique aſſembly of learned men: But he with ſuc a continued ſwiftneſſe moved his *Hand* befor his face, that he could ſcarce diſcerne his eyes o countenance while he ſpake. How other o his Auditors conceived of his geſture, he knew not: to him it ſeemed moſt odious; for with tha

argu

argute and vehement action, his eyes were almoſt dazled. This my Author would ſay properly to be that, which *Ariſtophanes* facetiouſly calls *Muſcas abigere*; as if all that labour of his had tended to no other end, then to make his *Hand* a Flie-flap. *Domitius Afer*, ſeeing *Manilius Sura* handling a cauſe, and in his pronunciation running up and down, dancing, *Manus jactantem*, toſſing his *Hands*, caſting back and putting aſide his gown, ſaid, that he did not *Agere, ſed ſatagere: Actio enim Oratoris eſt; Satagit autem, qui fruſtra miſereq; conatur.* Quintil. lib. 11. de pronunc.

IN a ſewing poſture to drive out the Elbowes to both ſides, as one of the Gentle-craft, is a Prevarication noted and condemned by *Quintilian*. *Creſollius* ſayes, A learned and reverend friend of his, once ſaw a Muſhrome Doctor pronounce after this manner; that at every comma, he drew out his Elbowes with ſuch conſtancie, or rather pertinacie, that he ſeem'd to know no other geſture. At which ſight he tacitely to himſelfe: Either I am deceived in my opinion, or this man hath been of ſome ſewing occupation. And it ſeemes, upon further enquirie, his Augurie fail'd him not; for he had been lately a Cobler. This abſurd motion of the armes, makes an Oratour ſeeme rather to have come to ſpeake, from his Laſt, then his Booke: or as if he newly came from vamping his Oration. *Prævar.* Sect. 17. Creſol. de gest. Orat. lib. 2.

TO ſhake the armes with a kinde of perpetuall motion, as if they would ſtraightway flie out of the ſight of their Auditours, or were about to *Prævar.* Sect. 18

" leave the Earth: is a Prævarication in Rhetorique. Such Oratours have been compared to
* Ostriches, who goe upon the ground, yet so, that by the agitation of their wings, they seeme to thinke of flight. This happens to some by reason of a certain Plethorique wit and ardor of Nature, which scarce suffers it selfe to be kept down and holden by the body. *Crescollius* once saw such a Divine, whose habituall mobilitie of his *Hands* was such, that the strongest men could scarce emulate, unlesse by an incredible contention of labour. Some, through a puerile institution, or by a contracted custome doe the same; imitating little birds, which being not yet fledged, nor strong enough for flight, yet in their nests move and shake their wings very swiftly.
* These the Greekes call πτερυγίζειν, which they use to object against those who by a fooliſh gesticulation appeare in the posture of little birds. The Polite Comœdian elegantly, Φλυαρεῖς καὶ πτερυγίζεις, *nugaris gesticulando*. This doth usually appeare in many, in the gesturing and skipping motions of joy, when the exultant Minde leaps and lifts up it selfe; and tickling the body with an active sweetnes, shakes those parts most which are more free and prompt to action. Di*philus* a Greek Poet, pleasantly expresses this in his *Parasite*; whom he brings in, rejoycing, with this exultant motion of his armes. *Atticus Lysias*, in an Oration of his, hath elegantly signified the same; who, when he would prove the Adversarie not onely to be conscious of the injurie, but to be the principall author of it; he brings this perspicuous signe, that he imitated the
" crowing gesture of a Cock of the game, after his

Aristoph.

Athen. l. 9

his victorie; and clapped his sides with the applause of his Armes, as with wings, incircled in a ring of wicked men. This gesture is most proper to Mimiques, and the Theater; and can scarce stand with the gravitie of the Forum, or the reverence of the Church; unlesse some part of it well moderated, may be permitted in signification of Gladnes of heart. Dionys. Halicarn.

TO use no Action at all in speaking, or a heavy and slow motion of the *Hand*, is the propertie of one stupid and sluggish. *Hyperides*, whom *Plutarch* reckons in the Decad of Orators, was of this temper; for it is said, that in his Orations he shewed no action or gesture at all: his manner was, to set down the Case, and lay open the matter plainly and simply, without troubling the Judges any otherwise then with a naked narration. Which *Æschines*, as some thinke, did strive to imitate; who in a fooliſh emulation of *Solon*, and by praising his *Hand*, strove to countenance his opinion of an unactive pronunciation. But from that time, all Antiquitie hath repudiated those for stupid and bruitish Oratours: of whom one may justly say that which *Cassiodorus* of that drunken wise man: *Virum illum prudentissimè differentem, difficile est vivum credas, quem se nec movere posse conspicias.* Who may be describ'd, as the miserable woman in the Fable, turned into a stone by *Latona*: *Prævar.* Sect. 19. Cassiodor. lib. de Anima, cap. 12. Ovid. Metamorph. lib. 5.

*Nec flecti cervix, nec brachia reddere gestus;*
*Nec pes ire potest, nihil est in imagine vivum.*

There was no kinde of writer, that did not with franke language inveigh and pleasantly scoffe at

" the sluggishnesse of those Orators. *Juvenal* pret-
Juvenal. Satyr.8. tily compares them to the stumpe of *Hermes*, and in one, disgraces them all.

*Nullo quippe alio vincis discrimine quàm quod*
*Illi marmoreum caput est, tua vivit imago.*

Aristides to.3. *Aristides* was wont to say, that such dull Orators were very unlike *Orpheus*; for he, as the fables report, enticed and drew stones after him: but they, as wood and stones, move no man.

Cresol. in Vacat. Autumn. *Cresollius* (who hath prepared much of this intelligence to my hand) sticks not to joyne together such men who speake without action, to those statues made by the Ancients in the ignorant ages of the world: for they had their eyes shut, their hands hanging down and joyned to their sides. *Dædalus*, a cunning and witty man, was the first that formed the eyes, and put forth the Hands, so giving life and motion to all the parts, with singular judgement, teaching thereby the decencie thereof; wherefore he is feigned to have made those statues and pourtraictures of men so excellently, that they moved of themselves. The inconvenience of this cold vacation in the *Hand*, gave being to that Axiome in Rhetorique, *Est maxime vitiosum, si actione manuumq; motu careat*: for such, my Author thinks a wrestling place were necessary; but that of the Ancients, wherein the apt and comely motions of the whole Body, especially *Chironomia*, the eloquent behaviour or Rule of managing the *Hand*, was taught. But since these helpes of eloquence now faile, his advice is, they would mark the gestures of famous and excellent men, honestly and freely brought up, and by a certaine
" diligent imitation, garnish their owne *Hands*

with

with thoſe dumbe figures of Rhetorique.

THey who have *Hands* ſlow and ponderous, and who without any comelineſſe beare and offer about their leaden *Hands*, together with the arme, after a ruſticall manner; ſo lifting it up ſometimes, that they ſeeme to move a great lumpe of trembling fleſh, reaching their ſlow Right hand out ſo timerouſly, as if they gave provender to an Elephant. Such are by this cuſtomary habit, diſcovered to be Clownes, and men of a moſt unfaithfull memorie. Such men we ſhall ſometimes ſee ſo faint and idle in their diſcourſe, that they ſtick in the briers, and demurre in a groſſe geſture of pronunciation; and ſtricken as it were with aſtoniſhment, they ſeeme nailed to that ill behaviour. This in old time, was called, *Agere ſuſpenſa manu.* For that Clownes, and men not ſo well exerciſed in ſpeaking, or ſuch whoſe unfaithfull memories faile them, while they are altogether ignorant of the matter, and are not certaine whither they ſhall be caried, or where they ſhall at length reſt; they hang the *Hand*, and hold it as it were in ſuſpenſe. Therefore *Plinie* the younger elegantly uſurps *Suſpenſa manu commendare*, for a faint and cold commendation, deſtitute of that ardent affection which is wont to appeare in thoſe who are moved in matters of great moment. *Prevar.* Sect. 20. Plin. Secund. Ep. lib. 6.

THe ſubtle geſticulation, and toying behaviour of the *Hands* and *Fingers*, was called by the Ancients, *Geſtuoſa Manus*, *arguta Manus*, and *argutiæ Digitorum*: and are certaine quick and over-fine delicate motions of the *Fingers*; *Prevar.* Sect. 21.

" such as our Juglers use, who performe tricks by slight of Hand, and by a colourable craft mock the eye. Hence [*Manus argutæ*] are spoken of theeves, whose *Hands* doe quickly leap up, and issue forth, instantly vanishing out of sight: anon they shew themselves, and are called to every part. *Sidonius Apollinaris*, very skilfully; *Scrinia tua conniventibus nobis, ac subornantibus, effractorum* [*Manus arguta*] *populabitur*. This pratling and busie talking of the *Hand*, and chattering vanitie of the *Fingers*, by the common verdict of all discreet and knowing men, hath been ever condemned for a ridiculous weakneſse in those that use it much; against which the most judicious Rhetoricians have entred their caveats. See that grave precept of the Prince of Eloquence: *Nulla sit mollicia cervicum, nullæ* [*argutiæ digitorum*] *non ad numerum articulus cadens*. That rich " Oratour, whose wealth begot a Proverb, very wisely also to this purpose: *Digitus subsequens verba non exprimens*. This genuine blemish and epidemicall disease, takes hold of the *Hands* of light and unskilfull persons, and young men, who are usually too hot at *Hand* in their expressions: yet it hath been the noted and deforming propertie of some learned men, who by reason of the lively force of their wit, and vigorous alacritie of their spirits, doe manifest and signifie their mindes with a tumultuous agitation of the whole body, whose *Hands* are never out of action, but alwayes stirring and kept in play, their words plentifully issuing out on all *Hands*. *Q. Hortensius*, otherwise a man excellent, was taxed with this genuine or contracted affectation of " the *Hand*: concerning whom, let us heare the re-

Sidonius Apolinaris l. 2. Ep. 7.

Cicero in Oratore.

Crassus de Oratore. 3.

report of *Agellius*. *Cum manus ejus* [*forent argutæ*] *admodum & gestuosæ, maledictis appellationibusq; probrosis jactatus est, &c.* In which he saith true: for he was upbraided by the Orators of those times, for the gesticulation of his *Hands*, and called Stage-player; and *Torquatus*, his enemie, nick-nam'd him, *Gesticulariam Dionysiam*: as if he had been but the zanie and ape of *Dionysia*, a tumbling girle, and shee-Mimique of those times. *Tullie* relates the same man to have used such subtle and swift motions of his *Hands*, that he dazled the eyes of the beholders. Such a one was *Titius*, who as the same Author reports, was so effeminate and dissolutely active in his gestures, that the *Pantomimi* of those times made a dance of him, and called it by his name, *Titius his Coranto*. *Tyrtamus* that sweet-mouth'd Sophister, whom *Aristotle* for his divinitie of Elocution, pointing out with his finger, as it were, the man, call'd him *Theophrastum*: yet *Athenæus* reports him, *Nullum gestum & corporis motionem prætermisisse*; and so by consequence guilty of an impertinent vexation of the Hands and Fingers.

Agellius lib. 1. cap. 5

Cicero Divinat. in Verrem.

Idem de Clar. orat.

Laert l. 5.

Athenæus Deipnos. lib. 1.

TO play & fumble with the *Fingers* in speech, is a simple and foolish habit of the *Hand*, condemned by the ancient Rhetoricians, as an argument of a childish and ill-temper'd minde. This, with the Ancients, was, [*Vibrare digitis*:] There are, saith *Quintilian*, *Qui sententias vibratis digitis jaculantur*: and the Hebrew Proverbe saith, *Stultus digito loquitur*, The Foole speaketh with his *Finger*. Wherefore it was the saying of *Chilo* the Lacedemonian; *Inter loquen-*

*Prævar.* Sect. 22.

Fabius inst Rhet. cap. 28.

Laertius l. 1. *dum manus movere non debere*, which he ſpake not of Rhetoricall motions, ſince in Sparta there was ſcarce any man eſteemed the copious elegancie of ſpeech worth his ſtudy; but his intention was either cloſely to carpe at this fooliſh toying with the Fingers, or elſe to admoniſh his Citizens to be ſparing in ſpeech, and to affect Laconicall brevity, and where one or two words would ſerve the turne to expreſſe their minde, there would be no great need of geſturing with the *Hand*. To this may be referred that which *Suetonius* reports of *Tiberius Nero*, *Cæſar*, whoſe ſpeech was exceeding ſlow, not without a certaine wanton geſticulation, and fumbling with his Fingers, which with other ſigns were reckoned and obſerved in him by *Auguſtus*, as properties odious, and full of arrogancie.

Suetonius cap. 68.

Prævar. Sect. 23. TO uſe the *Middle-Finger* inſtead of the *Index* in points of demonſtration is much to be condemned in the *Hand* of any man, much more of an Oratour. The ancient Grecians noted and reproved ſuch for witleſſe dotards. Hence *Diogenes* the Cynique ſaid, *Multos inſanire præter digitum*, covertly inferring that they are not (only) mad, who erre in putting forth of their *Finger*. Which gives a notable luſtre to that elegant, but darke place of *Perſens*, hitherto underſtood of none, not excepting *Cornutus* the ancient Scholiaſt, for *Ramirez* marvells not that *Eraſmus* was ignorant thereof, in his Adage *Tolle digitum*, the place is Satyr 5.

Laertius lib. 6.

Ramirez Commen. Epig. 1. Mart. in Amphit. Cæſ.

*Nil tibi conceſſit ratio, digitum exere, peccas,*
*Et quid tam parvum eſt?*

Art thou void of reaſon, and a ſtarke foole: ſhall

prove it to you? *exere digitum*, mimically he feignes him to have put forth his *Middle-Finger*, which is the fooles *Index*, according to that vulgar verſicle:

*Miles mercator, ſtultus, maritus, amator.*

And he addes *Peccas*, thou erreſt in putting forth that *Finger*, and he urges an argument, *à minori*, and what is ſo ſmall and eaſie to doe? as if he ſhould ſay, if you miſtake in ſo ſmall a matter, what would you doe in a caſe of greater moment? *Lubinus* commenting upon theſe words, *Digitum exere, peccas*, ſayes the Poet ſpeaks according to the opinion of the Stoiques, who did demonſtrate, *Ne digitum rectè à ſtultis exeri poſſe*; and that a wiſe man only can doe a thing: which that he might make good, he puts him to an eaſie triall, in which this fooliſh *Dama* miſcarried, which diſcovered, he was not able to move the leaſt member of his body without fault and incurring a juſt reprehenſion. *Paſchalius* alluding to the ſame miſpriſion of the *Hand* in demonſtration ſaith, *Stultus medium digitum monſtrat, & hinc ſe denudat*, an action ſo unnaturall and uncomely, that we will not permit children to be guilty of committing it.

Lubinus Comment in Perſeu. Satyr 5.

Paſchal. lib. 26. virt. & vit. Charact.

TOme aſure out & diſtinguiſh the intervals of an oration by ſcanning motions of the *hand*, & certain delicate flexions, and light ſounding percuſſions of the *Fingers*, is an action condemned in the *Hand* of an Oratour, called by *Quintilian* in his Prohibition againſt this action, *Ad numerum articulis cadens*; and explaining himſelfe in this matter, he ſaith, *Soluta oratio non deſcendit, ad ſtrepitum digitorum*. Indeed *Protagoras* cal'd Man the

*Prævar.* Sect. 24.

Fabius l. 9. cap. 4.

the measure of all things. The Learned very fit call Measure the daughter of the *Fingers*, and t Ægyptians used to signifie measure by a *Finge* painted. Hence the meeting and scanning o verses upon the *Fingers*, hath been a very ancien custome, and it was the manner of old in the re citation of the verses of Poets, in the measurin and singing them, to note out the intervalls an stroaks by a certain motion of the *Hands*, where in the *Fingers* exhibited a sound, which *Quin tilian* cals [*Digitorum ictum*] for he saies in met ter, [*Digitorum ictu*] *intervalla signari*. S. *Augusti* not obscurely consents to the same, who attri butes singing, applause and percussion, to th recitation of verses: hence that sentence of *Se neca's* to be taken notice of, *Quorum* Digiti ali *quod inter se carmen metientes semper sonant*, wher (as *Cresollius* observes) that great guide of *litera tur*, *Lipsius*, hath corrected a place which wa sound of it selfe; but the *Fingers* (saith he) i that measuring doe scarce sound, therefore fo *sonant* hee puts *sunt*; yet *Cresollius* is loath t thinke that the above mentioned place of *Quin tilian* had escaped his knowledge, which con firms this [*ictum digitorum*] or sounding motion of the *Fingers*, which *Seneca* in this sentence al ludes unto: So, a Dactyl, one of the Poeticall feet, on which verses run, they wil have to have took denomination from the drawing in length of the Finger, which they very cunningly used to ex presse the modulation of the instrument. But this *ictus* or musicall cadence of the *Fingers*, which *Cresollius* thinkes was not usurped of old by Oratours, when they related the verses of an cient Poets, unlesse perchance of the more effe minate

Fabius l. 9. cap. 4.

S. Aug. l. 2 de Music.

Senec. de Brevit. Vitæ, c. 12

Cresol. de Gest. orat. l. 2.

Diomedes

minate of them, (who hunted also after delicate flexions of words) though it may be tollerable for the setting off the intervalls of restrained numbers, yet in free prose, which *Fabius* calls *orationem solutam*, to affect these subtill cadences, deserves the sting of the Stoique, which he put out against it.

Seneca in sent. citata

TO use the left hand commonly as principall in Action, which should be at most but accessory, is the idle property of one destitute of all Artifice, and common notions; and of one that would seem to speake in despite of the advertisements of the Ancients; a strange errour in the *Hand* of an Orator, yet observed & condemned by *Cresollius* in some pretenders to divine Rhetoricke, fit only to preach before such as the children of Nineveh, who cannot discerne between their *Right Hand* and their left; for in those things that are done in the sight of honest men, it was never thought the property of an ingenious minde, and one well bred to use the left hand. Neither is there any cause why in the education of Noble-mens children it is diligently given in charge, that they feed themselves with the *Right Hand*, yea, & nurses use to rebuke infants, if haply they put forth their left; which precept is drawne out of honesty it selfe, and nature, and hath ever beene in use with those Nations who have addicted themselves to humanity, and good manners. Hence the Ægyptians, because in writing and casting account, they frame their letters, and lay their counters from the *Right Hand* to the left; and the Grecians (as *Herodotus* notes) contrariwise, from the left to the *Right*; used to gird

*Prevar.* Sect. 25.

Cresol. Vac. Aut.

Plutarch of Fortune, and the education of children.

Herodot.

" gird and trump at the Grecians, saying, that themselves doe all to the *Right Hand*, which is well and honestly; but the Greeks to the left, that is perversely and untowardly. And indeed the Nomenclators seeme to have excluded the left hand from all actions of decencie and importance. The Hebrewes call the *Right Hand Jamin*, the South, the light and active Hand; and the left the North, the obscure and darke hand, much inferiour to the South. *Homer*, though hee differ, yet maintaines the dignity of the *Right Hand* above the left, in calling it the *Orient*, and the left the *Occident*. The Hand is so occupied in endeavouring and doing, that the Greeks, who to the advancement of wisdome have flourished in polishing humanity, and inventing names, call it δεξίαν ἀπὸ τῦ δέχεσθαι, *quòd ut magni Grammatici animadvertunt*, δέχεται δ' αὐτῆς τὰ διδόμενα. *Meletius* saies the left hand is called σκαιὰν χεῖρα πρὸς τὸ σκάζειν, *quod in rebus perágendis, ipsa per se claudicet & oberret*: And that is called ἀριστερὰν, ἀπὸ τῦ ἀριστᾶν, *quod ob sui imperfectionem ab omni penè functione removetur*. Sometimes with the Greeks it is called καταλειφθεὶς ἀ καταλείπω, *i. relinquo*. Hence with the Latines, *Relicta à relinquo, à retrò & linquo*, and *læva* (it may be) for that in most actions we leave it out, for the same reason in the English Nomenclature, the left hand, for that it is most usually left out. With the Germans, it is Die linke hant, *quasi* Leigend hant, *id est, quiescens vel cessans manus*. With the Italians *Mano flánca, Manus lassa*, and *Mánománca, id est, Manus deficiens*. S. Hierom so attributes vertue and honesty to the *Right Hand*, that he will not acknowledge a just man to have so much as a left

Meletius.

S. Hierom in Mat. 5.

left hand; and the Hebrewes and Greeks ascribe the left hand to vice. Who (saith *Cresollius*) so great a forrainer and stranger in the nature of man, that he knowes not the *Right Hand* to be naturally more vigorous, and able then the left? If there be any such, I could produce a cloud of witnesses for his information, and the chiefe Authours and Ring-leaders of Antiquity trooping together under this banner, the splendour of whose Armes and Martiall lookes shall put all ignorance to flight. *Aristotle* in his Problems filled with incredible variety of learning, saith, *Dextræ partes corporis nostri longè sunt nobiliores sinistris, & multò amplius solent efficere.* They who followed him in the chorus of the Learned, taking their hint from this their renowned principall, adhere to the same opinion; for *Plutarch* Aristot. Probl. 25. Sect. 31.

*totidem verbis, sinistra est* ἀδενέστερα to omit what *Apuleius, Censorius, Plinie, Solinus*, and others deliver, who have given their manuall suffrage and assent unto this point. *Philo Judæus* enquiring the reason why the Divine Law in the rite of sacrifices, gave to the Priests the part of the oblation, which they call the Right shoulder, sayes, there is a symbolicall signification in that mystery: That the Priest ought to be diligent and swift in action, and exceeding strong in all things. We know that commonly in combats the left hand, as it were affixed to the body, manageth the shield, and staying as it were at home quiet; the *Right Hand* shewes it selfe forth, and is occupied in doing and giving the charge. In which we may see a certaine shadow of Rhetoricall motion; for in speaking, motion and action is proper to the *Right Hand* only,

Plutarch in Rom. quest. 78.

Philo lib. de præm. Sacerd.

Cresol. de gest. orat.

" onely, the left remaines quiet, and is scarce openly brought forth. *Tullie* not very obscurely adviseth thus, who disputing of Action, makes mention only of one *Hand*, which he somewhere calls the *Right* Hand, no where the left, *Si erit sermo cum dignitate, lævi Dextræ motu loqui oportebit.* But the most cleare Interpretour of all the Ancients, *Quintilian*, hath brought this Oracle of Rhetoricians from behinde the curtaine, *Manus sinistra nunquam sola gestum facit*, and how should it make of it self a compleat action, since the action thereof is more contracted, infirme, incomposed, and out of order? whereas the actions of the *Right* are free, frequent, continued, composed, and resembling the sweet cadencies " of numbers; & therefore hath the prerogative of eloquence in the body, as being neareſt the principle of motion, and most apt to move and signifie. And because the left hand of it selfe is of very small dignity in pronunciation, common humanity doth teach us, that as a Virgin shut up in her chamber, it should be modestly concealed; the *Right* Hand on the contrary, as a most goodly " Scepter of Reason, with its force and weight, doth much among men.

Cicero ad Herenn. l. 3.

Fab. in Rhet Inst.

But although this prævarication of acting with the Left hand in chiefe, be an errour so grosse, " that we cannot away with it even in picture, where an imitation of speech is expreſt: Yet there might be a *Quære* rais'd, what toleration might be granted to such who are Left-handed or Ambodexters by nature or custome. And I could furnish a Prevaricator in Chirosophie, with some notions to advance with, toward an " excuse, or Apologie, in the behalfe of those who

are

e *Scævaes* and *Scævolaes* in this point of Rhetoque. For, many of the ancient Sages, who gave emselves to the speculation of Nature, are of inion, that both Hands are by nature equally alified. The great Oracle of Physique, saith, *tramq; in homine Manum esse consimilem.* And *lato*, where he speakes of the Hands, with that t wherewith he comprehended things divine d humane, affirmes, *Parem Dextræ atq; Sinie vim à Natura fuisse concessam.* And that it oned by Custome, that one Hand is better, d the other more infirme: yet Custome is aner Nature. But *Goropius* hath a saying to *lato* for this. *Meletius*, point-blanke, from an mplar argument proves, *Dextram Lævæ potin neutiquam esse.* *Plato*, the Prior of all anci- Philosophers, where he sets forth the educan of honourable Childhood, he would have m all in warre and handling their weapons, be like those Sonnes of Thunder in *Homer*, δεξιὸς, and no lesse then the Scythians in batle, equally to use both Hands, since it seemes ie to be done. The lawes of which most a- e Philosopher, when the Interpreter of Na- briefly sets downe in illustrating his learned ctate of Politie, he remembers this to be one: *es omnes ἀμφιδεξίους esse oportere.* Since there ttle reason why one Hand should be idle and et. And *Commodus* the Emperor preferr'd Left hand for any action, and was wont to st much that he was Left-handed. We read , that *Ehud* and *Tiberius* were of this comxion. But although some are found more ble and active in their left hands, and some bodexters, (which *Bartholinus* imputes to a

Hippocrates. Plato. l. 7. de legibus.

Goropius in Hieroglyph. Meletius de Nat. Hom. Plato l. 7. de legibus.

Arist. l. 2. Polit. cap. ult.

Dion. Cas.

Judg. 3. Suet. in Tib. c 28. Barthol. Anat. inst. fol. 260.

paire

paire of veines, whereas the puiſſance of th Right Hand proceeds from a veine *ſine pari*, (o that ſide onely) yet the utmoſt diſpenſation ca be granted, is a connivence in common acti ons; for in matter of ſpeech or ornamenta geſture, there can be no toleration granted to a Oratour to play the Ghibeonite, and to ſlin
Judg. 20. 16. words at his Auditors out of the Auke of utte rance, though he can doe it at a haires breadth For the truth is, the Left Hand wants that agili tie, excellence, force and grace in point of acti on, being made contrary and unhappy by its ſc tuation: whereupon 'tis called *Siniſtra* in latin *quia ſine aſtris bonis*. And the lack of grace i doing of a thing, is called *Siniſterit as*, and *ſin ſtrè* the adverb ſounds unhappily. The beſt wa (therefore) that it can be imployed, is in atten dance on the *Right*; which by the courſe of Na ture hath the prioritie, as the more proper an propenſe, and apter to make good its actions by more handſome diligence, as being planted nee rer the fountain of the blood. And verily, the Le Hand ſeemes to be born to an obſequious com pliance with the Right. And therefore whe *Quintilian* calls for this accómodation, he ſeem to have had reſpect unto the Interpretour Nature, whoſe well-grounded Axiome it is
Ariſt. *Ita comparata eſſe à Natura, ut Læva Dextris obſ*
Ariſt. probl. 25. *cundent*. And the Philoſopher addes his reaſon in another place: *quòd omnia Siniſtra Dextris hu midiora ſunt facilius obſequi, atq; ad nutum alter us fingi & moveri*: which the Hebrew Divine (as *Creſollius* ſayes) ſeeme to have had reſpec unto, in their expoſition of *Deuteronomie*, abou the ceremonie of waſhing Hands; where the

ſay thus: *Denique opus eſt, ut in ablutione manuum Siniſtra tanquam famula ſubſerviat Dextræ.* Hence ſome Critiques would have the Left hand called by the Greekes, ἀειςερὰν οἷον ὐκ ἔσαν ἀείςιων, *quaſi quòd egregia optimaq; non ſit, ſed ad Dextræ obſequium miniſteriumq; procreata.* And the ancient Lingones called improſperous things, *Eperiſtera*; but good and fortunate things, *Dexia.* By the Greekes, indeed, ſometimes by way of Antiphraſis, the Left Hand is called ἀειςερὰ, *ab* ἄειςος, *i.e. optimus.* But in all humane affaires, *Siniſtrum* ſignifieth as much as unluckie.

" Meletius de nat. Hom.

* Cælius Rhod. var. Lect.

FOr an Eccleſiaſticall Orator, to bleſſe or diſmiſſe his auditors with the Left hand, is a Soleciſme in Manuall Divinitie. For the Left hand in this buſineſſe, hath onely uſurped the office in the ſecond place, as being of a lower nature then the *Right*; neither is it of that fortune or reputation: whence, in all Naturall devices and matter of forme or token of the *Hand*, or any utterance implying the freedome of election, the introducing of the Left hand doth abate, and denotes a ſubordinate propertie. 'Tis the Right Hand (according to *Iſidor*) that hath its name *à dando*, by which we underſtand a joyfull abundance of all good: the extenſion of that Hand therefore, hath been ever of more repute in conferring *Benediction.* And *Juſtin Martyr* ſayes, it was an inſtitution of the prime Apoſtles, that the *Right Hand* ſhould confer the badge of Chriſtianitie in Baptiſme, for that it is more excellent & honorable then the Left; and, as *Creſollius* thinks, accompanied with Bleſſing: Whereas in the left hand there is a contrary Genius; certainly, it is found to be of a very different condition,

" *Prevar.* Sect. 26.

" Iſidor.

Juſt Martyr. q. 118. ad Orth. Creſol. in Antholog. ſacr.

and naturally more apt to deteine, then to beſtow a Bleſſing. Yet notwithſtanding, the Left Hand, though it contribute little, yet as in ſome Naturall and civill actions, it is conformable and obſequious to aſſiſt the *Right*: ſo in the more accompliſh'd and plenary exhibition of this ſacred rite, it hath oft Diaconiz'd unto the *Right*; but of it ſelfe alone ſomewhat improper, and ever ſubordinate unto the *Right*. Hence among other prodigies happening in the time of *Cæſar Dictator*, which were thought to prognoſticate but ſmall happines. When certaine Infants were borne with their Left Hands upon their Heads, the Sooth-ſayer concluded that there was ſignified thereby, that men of an inferiour condition ſhould riſe vp againſt the more Noble. And the people, who relyed much upon theſe kinde of Allegoricall inferences, thought as much, and believed it.

Dion. l. 42 C. Jul. Cæſ.

CER-

CERTAINE

# CAVTIONARY NOTIONS,

## Extracted out of the Ancient and Moderne RHETORICIANS, for the complearing of this Art of *Manuall* Rhetorique, and the better regulating the important gestures of the *Hand & Fingers.*

THE ancient Rhetoricians were very precise in the Doctrine of *Action*, and had many inventions for the forming thereof, which hapned by reason of the manners and complexion of those times: but we are not to tread in their steps so far, as to revoke the whole Art of their obsolete Rhetorique, since it is not very apparent, what Action the Ancients used: and if it were known, the whole and perfect discipline, cannot be observed so properly now, since the

*Cautio* I.

times and dispositions of men, now differ; and Oratorian Action must varie according to the diversitie of people and Nations, In the meane time, their universall precepts, which may be drawn out of the ancient Oratours, are not to be neglected, but diligently learned, and as much as can be, reduced to practice.

*Cautio* II. ACTION accomodated to perswade by an apt enumeration of utterance, called by Rhetoricians, *Pronunciation*, divided into the figure of the voice, and motion of the body, whose chiefe instrument the *Hand* is; hath been ever accounted absolutely necessary for a Rhetorician: yet all things that the Ancients prescribe for Action, doe not properly belong to a Rhetorician; neither are all things that appertain, convenient for our times; nor doe all actions of the *Hand* become speech; for there are some so far from advancing elocution, that they render it unamiable and deformed.

*Cautio* III. THere are two kinde of Actions, which are more perceived in the motion of the *Hand*, than any other part of the Body: one, that Nature by passion and ratiocination teacheth; the other, which is acquired by Art. An Oratour is to observe both the Naturall and the Artificiall; yet so, that he adde a certaine kinde of art to the Naturall motion, whereby the too much slownes, too much quicknes, and immoderate vastnesse may be avoyded.

THE

THe incompoſure of the *Hands* is to be avoided, for to begin abruptly with the *Hand*, is a ſinne againſt the lawes of Speech. In the *exordium* of an Oration, the *Hand* muſt not goe forth, nor ſtand extended, but with a ſober and compoſed heed proceed to its firſt Action, it is good, as Rhetoricians ſay, *ſimulare conatum*, and when it firſt breaks forth into geſture, while it is ſoftly brought forward, we may looke upon it with an eye, expecting when it ſhould ſupply our words: Wherefore when an Oratour hath exhibited his honour to his Auditours, and laid his *Hands* upon the Pulpit, let him ſtand upright, and that without any motion of his *Hands*, or his *Right Hand* not brought forth beyond his boſome, unleſſe a very little way, and that gently. *Cautio* IV.

VVHen the Oration begins to wax hot and prevalent, the *Hand* may put forth with a ſentence, but muſt withdraw again with the ſame. *Cautio* V.

GEſture doth with moſt conformity to Art, begin at the left Hand, the ſentence beginning together from the left ſide, but is put off and laid downe at the *Right Hand*, together with the end of the ſentence. *Cautio* VI.

IT Is abſurd often to change geſture in the ſame ſentence, or often to conclude ſiniſter motions. *Cautio* VII.

GEſture muſt attend upon every flexion of the voice, not Scenicall, but declaring the ſentence and meaning of our minde, not by demonſtration, but ſignification: for it muſt be ac- *Cautio* VIII.

commodated by the *Hand*, that it may agree and have a proper reference, not so much to the words, as to the sense; wherfore 'tis added as an authentique clause, that the *Hand* must attend to begin and end with the voyce, lest it should out-run the voyce, or follow after it is done, both which are held unhandsome.

*Cautio* IX. JOyne not *ESAV'S Hands*, with *JACOBS Voyce.*

*Cautio* X. TO raise the *Hand* above the Eye, or to let it fall beneath the Breast, or to fetch it down from the Head to the lower belly, are accounted vicious misdemeanours in the *Hand*: yet the masters of this faculty doe grant a toleration sometimes to raise the *Hand* above the Head, for the better expressing of a just indignation, or when we call God, the Courteours of Heaven, or the common people of the Skies to witnesse.

*Cautio* XI. TO avoid the long silence of the *Hand*, and that the vigour thereof might not be much allay'd by continuall motion, nor prove deficient, there is a caveat entered for the interposing of some intervall, or pause, as 'twere a measure of the expression, or stay, of the active elocution of the *Hand*: some that are skilfull and curious in this matter, would have three words to make the intervall of every motion in the *Hand*. But *Quintilian* condemnes this for too nice a subtilty, as that which neither is, nor can be observed.

*Cautio* XII. NO gesture that respects the rule of Art, directs it selfe to the hinder parts: Yet otherwhiles

whiles the *Hand* being as it were caſt backe, is free from this prohibition: for whereas there are ſeven parts of motion, To the *Right* Hand, To the left, upwards, downwards, forward, backward, and circular, the firſt five are only allowed a Rhetorician.

*Cautio* XIII.

TAke heed of a *Hand* Soleciſme, or of tranſgreſſing againſt the rule of Action, by the incongruity of your *Hand* and Speech: For to ſpeake one thing with the Tongue, and to ſeem to meane another thing by a contrarient motion in the ſignifying *Hand*, and ſo to thwart and belie a mans ſelfe, hath been ever accounted a groſſe abſurdity in Rhetoricke, and the greateſt ſoleciſme of pronunciation. Which makes to this purpoſe; Wee read how at the Olympique Games which in times paſt were celebrated at Smyrna, where *Polemon*, that skilfull Sophiſter was preſent, there enters the Stage a ridiculous Player, who when in a Tragedy he had cried out ὦ Ζεῦ, *ô Cœlum!* he put forth his *Hand* to the earth: and againe pronouncing ὦ γᾶ, *ô Terra!* erected his face towards Heaven. The learned Sophiſter laughed at the abſurd Actor, & withall alow'd, ſo that all were neare might heare him, ὗτος τῇ χειρὶ ἐσολοίκισε, *hic manu ſolaciſmum admiſit*: Wherefore being Preſident of thoſe Games, he by his cenſure deprived that rude and ignorant Mimique of all hope of reward. For reconciling of the *Hand* and Tongue, and bringing them to an uniformity of ſignification, and for maintaining their naturall and moſt important relations, Rhetoricians have agreed upon many Canons and Conſtitutions. And the *Hand* then only

Philoſtratus de vita Sophorum

" only accords and complies with Speech, when it moves to verifie our words; for if the motions of the *Hand* doe dissent from the expressions of the Tongue, it may contradict and convince the tongue of vanity; for so we may *commend* even when we doe *reprove*, if the gainsaying Hand should have a contrarient motion; seem to *confirme* when we are in *doubt*, when we *forbid*, our *Hand* may deport it selfe into the forme of an *exhortation*; we may *acquit* when we *accuse*, *accept*, when we *refuse*, and *abhor*, *comply* in words, yet by our disordered Hand *bid defiance*, be *sad*, with a *rejoycing* *Hand*, *affirme* and *grant*, what we *deny*, and many other waies thwart and belie our selves. No true construction can be made of any speech, nor can we evade such dull absurdities of this *voucher* of our words, do move in opposition to their meaning; for without judgement and advice, which should set in order and support the thought into the *Hand*, that is ever ready to maintaine that trust that the Tongue endeavours to obtaine, *Truth* wants her warrant, and is so absurdly crost, that the efficacie of Speech is utterly defac'd, and all the credit " that such language amounts unto, is the pittance of a doubtfull faith.

*Cautio* XIV. SHun similitude of gesture; for as a monotone in the voyce, so a continued similitude of gesture, and a *Hand* alwayes playing upon one " string is absurd, it being better sometimes to use a licentious and unwarrantable motion, then alwayes to obtrude the same Coleworts. *Crefollius* sayes, he once saw an eminent man, one who had a name for the knowledge of honest

Cresol. vacat. Autumn. l. 2. "

Arts

Arts, and indeed there was in the man much learning, and that of the more inward & recondit, a great Antiquary, and one that had a certain large poſſeſſion of Divine and Humane Lawes, goodneſſe of words, ſoft and pellucent; and decked with flowers, adorned and poliſhed with the ſayings of wiſe men, and a ſpeech flowing equally after the ſtile of *Xenophons*: But it can ſcarce be imagined how much the ill compoſed and prevaricant geſtures of his *Hands* tooke off from the common eſtimation of his accompliſhed wit: For when he had turned himſelfe to the left Hand, he powred out a few words with little geſture of his *Hands*; then reflecting himſelfe to the *Right Hand*, he plainly did after the ſame manner, againe to the left Hand, ſtrait to the *Right Hand*, almoſt with the like dimenſion, and ſpace of time, he fell upon that ſet geſture and univocall motion; his *Hands* making circumductions, as it were in the ſame lineall obliquity: you would have tooke him for one of the Babylonian Oxen (with blinded eyes) going and returning by the ſame way, which for want of variation gave an incredible diſtaſte to his ingenious Auditors, which did nauſeat that ingratefull ſaciety of Action; if he might have followed the dictate of his owne Genius, he would either have left the Aſſembly, or given him money to hold his peace: But he conſidered there was but one remedy, that was to ſhut his eyes, or to heare with them turned another way; yet hee could not ſo avoid all inconvenience, for that identity of motion, entring at his ears, did diſturbe his minde with nodious ſimilitude.

Take

*Cautio* XV. TAke care that variety of geſture, may anſwer the variety of the voyce and words, which that it may be better done, foure things are to be obſerved: Firſt, ſee to the whole cauſe, whether it be joyfull or ſad; then look to the greater part; for in an *Exordium*, a gentle *motion* is moſt commodious. *Narration*, requires the *Hand* a little ſpread, and a quick & freer motion. *Confirmation*, a more ſharpe and preſſing Action; the *concluſion* of an Oration, if it be compoſed to excite, muſt have rowſing motions; if to pacifie, gentle and ſweet; if to ſadneſſe, ſlow and ſhort, and broken motions; if to joy, liberall, cheerfull, nimble and briske accommodations. Then the *ſentences* are to be weighed, which vary with the affections, in expreſſing which, diligence muſt be uſed. Laſt of all the words, ſome whereof are now and then to be ſet off with ſome emphaſis of irriſion, admiration, or ſome other ſignification; yet thoſe geſtures which fall from the ſlow Hand, are moſt patheticall.

*Cautio* XVI. TAke heed of levitie, and a ſcrupulous curioſitie, in a pedanticall and nice obſervation of theſe geſtures of the *Hands* and *Fingers*.

*Cautio* XVII. SHun affectation: for all affectation is odious: and then others are moſt moved with our actions, when they perceive all things to flow, as it were, out of the liquid current of Nature.

*Cautio* XVIII. VSe ſome preparation, and meditate beforehand of the action you intend to accommodate your voyce with.

Although

ALthough an Orators art ſhould not altogether conſiſt in imitation, yet remember, that Imitation is one of the great Adjutants, and chief Burniſhers and Smoothers of Speech: it having been an ancient and laudable cuſtome, for ingenious Sparks of Oratorie, to be preſent at the Declamations of eminent Oratours, & ſtudiouſly to obſerve their Countenance and *Hand*. *Plinie* diſlikes thoſe, that imitate none, but are examples unto themſelves. The ſame *Plinius Secundus*, a famous Pleader, and moſt ſweet Orator, among others that applied themſelves unto him, had *Fuſcus Silinator* & *Numidius Quadratus*. *Junius* alſo commended to him by his anceſtours, was trained up in the Examplar doctrine of Manuall geſtures. Hence the Tribe and Nation of Oratours were called by the name of thoſe eminent men which they did imitate. *Sidonius*, truly ſirnamed *Apollinaris*, call'd thoſe *Frontoneans*, who did imitate *Fronto* a famous Philoſopher and Oratour, the patterne of Eloquence to *M. Antonie*. So the followers of *Poſthumus Feſtus* were called *Poſthumians*. *Sulpitius*, not the leaſt in the Chorus of elegant men, imitated the Hand of *Craſſus*, that Nightingall of the Forum, the glory of the Senate, and (as *Tullie* ſayes) almoſt a god in ſpeaking: (of whom, that (it ſeemes) might be ſpoken, with ſmall exchange of words, which was Hyperbolically ſaid of *Herods* eloquence; *Non Manus hominem ſonat!*) Wherein He was ſo happy and induſtrious, that he was accounted to be very like unto him.

*Cautio* XIX.

Plin. lib. 6. Epiſt. ad Maxim.

Idem. lib. 8. epiſt.

Acts 12. 22.

In

*Cautio* XX. IN Imitation, propoſe to your ſelfe the beſt patterne, according to the Æthique Rule of *Ariſtotle: Par eſt in omni re optimum quenque imitari.* *Fuſius* erred in this part: of whom *Tullie* reports, that he did not imitate the ſinewie expreſſions of *C. Fimbria*, but onely his Prevarications. *Baſil* the Great, a grave and perfect Oratour, a man accompliſh'd in all kinde of humanitie, which in him had a ſacred tincture of pietie: when he had beene acknowledged to be Enſigne-bearer to Vertue, he had not only admirers, but ſome that ſtrove to be his Imitators. And what did ſome imitate? Certaine moales and defects of Action, and ſo fell into an unpleaſant and odious kinde of Manuall compoſition. Therefore *Nazianzen*, a man of a moſt ſharpe judgement, ſticks not to call them, *Statuas in umbris*, a kinde of Hobgoblins and night-walking ſpirits, who did nothing leſſe then æmulate the ſplendor of Rhetoricall dignitie. Take heed therefore, that Imitation degenerate into Caco-zeale, and of proving a Left-handed *Cicero.*

Ariſt. in Æth. lib. 9
Cicer. l. 2. de Orat.
Greg. Naz. orat. 20.

*Cautio* XXI. WHen you have judiciouſly propoſed your patterne, keep cloſe unto it without levitie or change, for diverſity of copies is the way to mar the *Hand* of Action. *Titanius Junior* was famous for this vice, who (as *Capitolinus* ſaith) was the Ape of his time. The ſame levitie or facility of imitation *Libanius* the Sophiſter had, who was called by thoſe of his times, the very painted Map of mens manners and diſpoſitions.

Uſe

Vse Exercise. For as the most learned of the Iews, there are three Ideas, *Nature*, *Art*, and *Exercitation*; by which we endeavor to the best end. The Corinthian Oratour much commends this Exercitation. And the Oracle of the Græcian Sage, is, *Omnia sita sunt in Exercitatione.* The absolute perfection of all Arts, is from thence; and from it Eloquence receives her beauteous colours, her Musive or Mosaique Excellency; whereby shee becomes most accomplished. *Cautio* XXII. "Philo de Joseph. Thucyd. lib. 1. Stobæus Ser. 3. Aus. in lud. Sap.

Bend and wrest your Arme and Hands to the Right, to the Left, and to every part: that having made them obedient unto you, upon a sudden, and the least signification of the mind, you may shew the glittering orbes of Heaven, and the gaping jawes of Earth. Sometimes place your arguments upon your *Fingers*; sometimes lifting up your *Hands*, threaten and denounce punishment, or with a rejecting posture abominate: sometimes shake and brandish your Hand as the lance of Elocution; that so you may be ready for all varietie of speech, and attaine that ὀξυχειρίαν or facilitie of action, with the decorum & beauty of decent motion: which excells both that of colours and proportion. *Charmides* a goodly young Oratour, when he would compose his gesture to all kinde of elegancie, and (as *Ovid* speakes) *Numerosos ponere gestus*) that is, acurate, and made neat by a subtle judgement) at home, alone, ἐχειρονόμει he practised the gesticulations of his *Hand*. Xenoph. in Convi.

TO have Censors at times of exercise, who shall informe truly and skilfully of all our gestures, would much helpe to the conformati- *Cautio* XXIII.

on

" on of the *Hand*. Or to practice in a great Look
ing glasse: for though that Mirrour reflects tha
image of one Hand for another, yet we may be
leeve what we see to be done. *Demonax*, a grea
" Philosopher, and an acute Rhetorician, advis'
an untoward Declamer to use more exercise, an
while he answered, that he alway first acted hi
Lucian in Dæm. Orations to himself; *Demonax* replied, that may very well be; for you act so little to the purpose because you have alwayes a foole to your
" Iudge.

*Cautio* XXIV. THe gestures of the *Hand* must be prepar'd in the Mind, together with the inward speech,
" that precedes the outward expression.

*Cautio* XXV. Vse no uncomely or irregular excesse of gesturing with your *Fingers* in speaking, nor draw them to any childish and trifling actions, contrary to the rules of Decorum, and to that they serve for; lest you diminish the glory of faire
" speech and Rhetoricall perswasion; and offer a great indignitie to *Minerva*, to whom these organicall parts of Elocution were sacred.

*Cautio* XXVI. THe *Left hand* of it selfe alone, is most incompetent to the performance of any perfect
" action: yet sometimes it doth, but very rarely. Most commonly it doth conform & accommodate it selfe to the *Right Hand*. And where both Hands concur to any action, they exhibite more affection. Wherefore χεῖρ in the Duall, is masculine, 'cause *vis unita fortior*.

BOth *Hands* doe ſometimes reſt, and are out of action: yet this Rhetoricall ſilence of the *Hand*, is an act proper, where no affection is emergent: though a long intermiſſion of geſture be diſpleaſing. *Cautio* XXVII.

AVoyd Knackings, and ſuperſtitious flexures of the *Fingers*, which the Ancients have not given in precept. *Cautio* XXVIII.

THe Actions of the *Hand* are to bend that way, that the voyce is directed. *Cautio* XXIX.

TAke heede, that while your *Hand* endeavours to accompliſh the acts of Rhetoricall pronunciation, you loſe not modeſtie, and the morall and civill vertues, nor the authoritie of a grave and honeſt man. *Cautio* XXX.

IN all Action, Nature beares the greateſt ſway: Every man muſt conſider his own Nature and temperament. The reaſon is, becauſe no man can put off his own, and put on anothers nature. One Action becomes one man, and another kind of behaviour, another. That which one does without Art, cannot wholly be delivered by Art; for there is a kind of hidden and ineffable reaſon, which to know, is the head of Art. In ſome, the Civill vertues themſelves have no grace: in others, even the vices of Rhetorique become comely and pleaſing. Wherefore a Rhetorician muſt know himſelfe, yet not by common precepts; but he muſt take counſell of Nature for the framing of the complexionall and individuall properties of his *Hand*. *Cautio* XXXI.

In

*Cautio* XXXII. IN the Rhetoricall endeavours of the *Hand*, a
in all other Actions, the golden Mediocrie i
" beſt, and moſt worthy the *hand* of a prudent man.
For the action of the *Hand* ſhould be full of dig
nitie and magnanimous reſolution, making it
liberall and free Index of the Minde; ſuch a
theirs is, who are ſaid by *Xenophon* to be inſpired
Xenoph. in Symp. with divine love, who (as he ſayes) *geſtus a*
*ſpeciem quandam maximè liberalem conformant.*
Which forme of apparence conſiſts in a certaine
moderation of geſture, no chafed and incom-
poſed raſhnes, or a too daring garbe of action,
nor ſuperfinicall demeanour: nor on the other
ſide, a ruſtique and homely fearfulneſſe, which
is wont to diſcourage and diſappoint the pur-
poſe of neceſſary motion. Yet of the two ex-
tremes, it is leaſt faulty to draw nigh to modeſtie
and an ingenuous feare, than to impudencie.
The manner and tempering of geſture, is not
" onely to be fetched from the things themſelves
but alſo from the age and condition of the Ora-
tour: for otherwiſe a Philoſopher, or ſome
grave perſon: otherwiſe a young Sophiſter, lif-
ted up with ſtudy, and boyling over with the
fervencie of an active ſpirit. A ſoft and calme
action moſt commonly becomes grave men, en-
dued with authoritie: which to one in the flowe
of his youth, would be accounted ſlownes, and
a ſlacking negligence. Modification of geſture
hath alſo regard to the condition and qualitie o
the Auditours; for an Oratour ſhould firſt con-
ſider, with whom, and in whoſe preſence he i
about to act: for in the Senate, or hearing of a
Prince, another action is required than in a Con-
" cion to a Congregation of the people, or a

assembly of light young men. Among Kings, and Potentates, and Fathers of the Court, regard is to be had to their illustrious power & authority, all juvenile gestient pompe and ostentation laid aside, by a submisse Action he must transferre all dignity from himselfe. Concerning this golden point of *moderation*, there is a Nationall decorum imposed upon men by *time* and *place*; for according to the Genius of that climate, wherein we converse, *moderation*, may admit of a divers construction. In Italy a faire spoken, and overmuch gesturing with the *Hand*, is held comely and acceptable. And in France he is not a *la mode*, and a compleat *Mounsieur*, who is not nimble in the discoursing garbe of his *Hand*, which proportionable to that language is very briske, and full of quicke and lightsome expressions. And your French Protestant Divines are easily good Chirologers, some I have lately seen in the Pulpit, to my great satisfaction, and have gone away more confirmed in the validity of these Rhetoricall gestures, there being scarce any one gesture that I have cut, but I have seene used in the heat of one discourse of Polemicall Divinity, such Logicall asseverations appeared in their *Hands*. In Germany, and with us here in England, who in our Nationall complexion are neare ally'd unto the Germans, *moderation* and gravity, in gesture, is esteemed the greater virtue. The Spaniards have another Standert of moderation and gravity accorded to the lofty Genius of Spaine, where the *Hands* are as often principalls, as accessories to their proud expressions. But our language growne now so rich by the indenization of words of all Nati-

ons, and ſo altered from the old Teutonique, if the rule of *moderation*, be calculated according to the Meridionall proprietie of our refined ſpeech, we may with decorum and gravitie enough (as I ſuppoſe) meet the *Hand* of any of theſe warmer Nations haife way, with the *Manuall* adjuncts of our expreſſions.

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# Chirepilogus.

*THus what my Soul's inſpired* Hand *did find*
*T'exhibite in this* Index *of the Mind,*
*What Nature, or her ſubtle Zanie can*
*By ſignes and tokens reach with Speeches ſpan:*
*(While many Hands made lighter work) at laſt*
*Brought to the nail, hath crown'd the labor paſt.*
*Here my* Hand's *Genius bids my Fancie ſtand;*
*And (having her diſcourſing Geſtures ſcan'd)*
*Beckens, leſt for a* Manuall *unfit,*
*The Work ſhould riſe, to make a* Hand *of it.*

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MANUM DE TABULA.

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## *Errata.*

PAge 2. *Line* 16. *read* Dominus. l.29 Communiter. p. 3. l.5. *read* χρήσεως. l.17. Palæstra & Gymnasium. p.7. l.33. expositon. p.9 l.4. *dele* the. p. 10 l.1. *read* Deminution. p.11. l.32. oculis. p.14. 6. & 22. scenam & scenæ. p.24. l.21. extende. p.57. l.12. manuum. p.77. l.15. and is. p.87. l.2. pudentillam. p.89. *marg.* Noviomag. & Phil. & Merc. p.93. l.20. 20 avortit. p.99. l.25. thereof. p.100. l 9. vocet. l.12. mea. *in the margin*, Paulomatius. p.101. l.15. duobus digititulis. p.112. *a marginall note superfluous*. p. 114. l.17. this. p.118. 17. Mollitia. l.19. richer by Minerva's favour, then M Crassus was by Fortune, whose wealth, &c. *in the margin*, Apollinaris. p.121. l.32. articulus. p. 124. l.24. he. p. 136. l.17. if. p.137. l *ult.* an. ibid. l.1. for indeed *read* it seemes. 140. l. 21. degenerate not. p.142. l.2. the.